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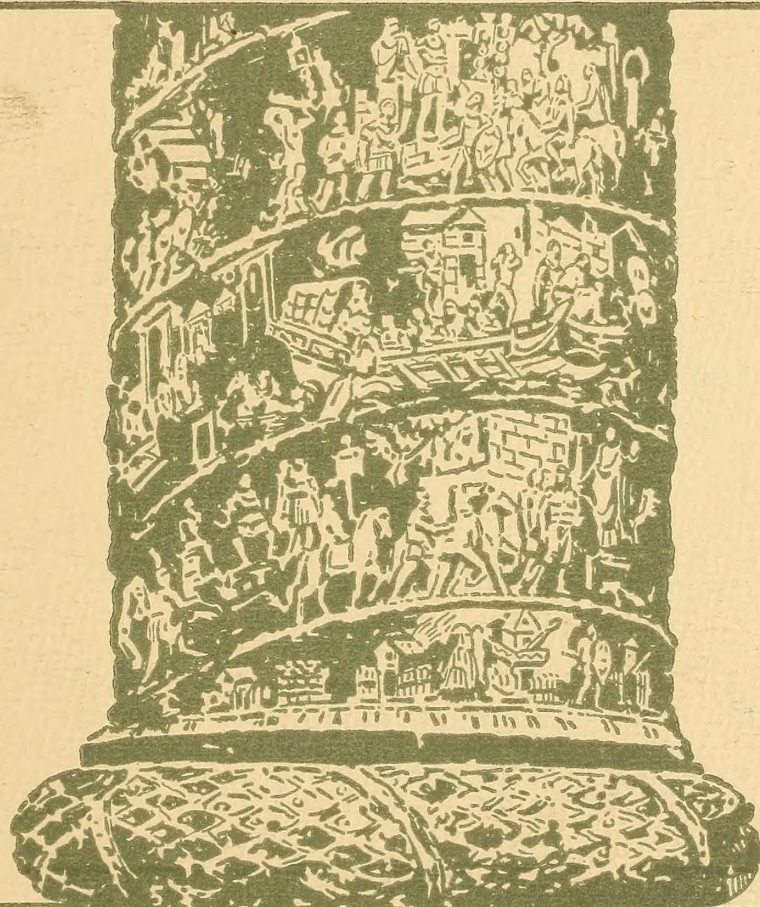


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# INTERNATIONAL REVIEW OF EDUCATIONAL CINEMATOGRAPHY

ROME

JANUARY  
1932



LEAGUE OF NATIONS

MONTHLY PUBLICATION  
OF THE INTERNATIONAL INSTITUTE OF EDUCATIONAL  
CINEMATOGRAPHY

SPILLANI



# INTERNATIONAL INSTITUTE OF EDUCATIONAL CINEMATOGRAPHY

## LEAGUE OF NATIONS

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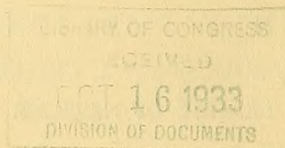
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## WHAT WE CAN EXPECT FROM THE EDUCATIONAL SOUND FILM

by Dr. Walter Günther.

Before answering this question we must agree as to what we expect from educational films generally and first of all as to a definition of this type of film.

In the past, through a lack of precise ideas on the subject educational films were defined thus :— " Educational films are those which have been thus named by the competent authorities ".

The practical difficulties of making a distinction in this matter are clearly indicated by Oscar Kalbus in his book (1922). He writes : " Submitting the educational film to a short consideration here, I will make no distinction in cinematic material between that which is intended to produce scientific results and that which is designed to demonstrate them, whether

(*Editor*). — Mr. Walter Günther, our eminent collaborator, deals in his article with a complex problem presenting difficulties of technical, financial and instructional orders.

Sound projection equipment is at the moment too expensive to be installed in schools. Through the help of some Mycenés it might in some schools be made possible but this is no general solution. Nevertheless there is a visible tendency towards reduced prices in all kinds of sound equipment, favoured by a stimulated demand and the consequent mass production and also by technical improvements which, by simplification, have reduced factory costs. So much for the economic side of the question.

From a strictly technical point of view, it must be noted that few schools have rooms entirely suitable for sound projection. Until this matter has become simplified this it remain one of the most formidable obstacles to the employment of sound films in schools.

And from a pedagogic point of view ? it may be said that this question is no longer asked. There is no question of substituting film for master, mechanising the school. On the contrary, the master will be as necessary as ever to give explanations and prevent misunderstandings.

In any case, from all the opinions in papers and books having to do with the Cinema and Education, it seems that it may be considered as the master's most precious help.

We will publish during the year answers from 700 Italian and 200 Belgian schools to the questions of a didactic character included in the general questionnaire issued by this Institute and already known to our readers. We may say that when they replied to those ques-

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the film be destined for use in Universities, schools, popular education or the instructional section of an ordinary cinema programme ; I see them as educational films ”.

In the examination of educational films the following are determining factors :—

“ All films, regardless of length, which are destined or adapted for teaching or instruction or any other educational work in any educational programme should be considered as educational films.

“ Thus, all films destined for use in schools generally, in professional schools, in universities or in any other educational or instructional film institution, recognized by the State and submitted to its control or in private educational institutions for young people, which without official recognition work under an educational programme, such as, popular universities and professional schools.

“ In this section may be placed, in a general way, instructional establishments of all kinds charged with popular, scientific and artistic formation, recognized and under the control of the Ministries of Commerce and Trade, Public Assistance, Agriculture, Internal Affairs (Police Schools). In this same category may likewise be placed schools for officials, popular Universities of all kinds, schools and courses for professional education and popular educational associations, workpeoples ' Universities, and all kinds of different cultural societies in as much as they work on an educational programme ”.

One might well say that this definition is nothing more than a mere exposition of the objects of the educational film ; and this is, exact for the term “ educational film ” implies first the intention of the producer and then the valuation of his effort by an official and competent jury.

Even this is not very definite for the categories into which we are accustomed to place various films are absolutely artificial.

We generally speak of theatrical films, propaganda films, instructional films, cultural films, cartoons, differentiating between them with out realiz-

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ions the children had seen few sound films but they were enthused at those they had and seemed convinced of their value in teaching.

Teachers often think the same, more especially in recent American and English experiments which have given convincing results. From Mr. Günther's interesting article and from these few notes there derives the dual necessity for the reduction in price of sound equipment and its simplification. In this way its installation may come within the compass of all schools, universally. All will be gainers thereby, students and masters.

ing that the method is not rational, in fact it is no method at all. Sometimes we classify films with regard to their intention (teaching), sometimes with regard to their nature (theatrical) ; or quite as often we get out of the difficulty by placing them under a general title (cultural films). In any case there is no question of establishing categories on a fixed basis. Actually we can only divide films thus : entertainment films (it matters little whether this end is attained by photography, drama, or cinematic tricks), propaganda films such as they are : documentary films or travel films, newreels, film reviews and finally films which have the intention of instructing.

The educational film may be subdivided. Many people have an unclear idea of the educational film because the potential public is so varied.

One may understand by " educational Film " that which teaches something, but a film may do this without its having been intended by the producer. A typical example of this is " Nanook ", conceived originally as an advertising film (for the fur trade). It did not answer the purpose so it was transformed into an excellent education film. The same might be said of the film of a novel by Selma Sagerlöf which, by its excellent presentation of the life of Swedish peasants, is of definite instructional value. There was no intention of producing this effect which may outlive the other aspects of the film.

The term, " school film " has as yet no meaning. The school should not only instruct but also educate. Is the educational film a teaching film ? In this way one comes to the distinction between the educational film and the teaching film.

In Universities and other institutions of higher learning, mention has been made of research films. These films are meant to standardize research processes and to record results. They are documentary in their exposition of research method and instructional in their description of results obtained.

Given the great difficulties of this problem, we will do well to confine ourselves to the above consideration.

The necessity of a programme based on all educational work seems essential for it implies important considerations as to the contents and form of educational films. The programme to which a film conforms is then the essential point and the programme should not be altered to suit the films available. If we ask what teaching films we may use in a rational course of study, if we take the programme of the course as a foundation and the film as an element which may be introduced into it as a means of attaining the



end, the use of the film becomes exceptional and we have nothing more to do with it here.

This use of the film turns it into an object and it is no longer a means of teaching. The film as a teaching object is an important problem of the future of which there is a great deal to be said.

Conceived as a means of teaching, the silent film enables one to include in a programme things which it might not be possible to demonstrate otherwise.

Distance in space is a geographical conception, distance in time is an historical conception, momentary absence may concern any object.

How should we consider sound as the complement to the image?

The silent film only brings to teaching special things which could not be demonstrated by any other means.

From a methodical point of view, there is one condition which must necessarily be of supreme consequence to the producer, the master should direct audibly the projection of the film, emphasizing essential points and allowing matters of secondary importance to pass without comment. The sound film has in the first place given itself the task of doing away with this audible comment on the part of the teacher and of explaining itself while the problem of what is a good teaching film is as yet still unsolved and its possibilities undetermined.

In the silent film an attempt was made to replace explanations by subtitles, to bring forward certain words by a mark or by the internal order of the sentence and it was thought that by this type of emphasis stress might be laid upon the subsequent pictures.

In film cartoons, the teacher's pointer was replaced by swiftly moving points, lines, exclamation marks and arrows. It was admitted that these methods evoked normal perception and normal comprehension.

Great efforts were made to be as explanatory as possible and to cry out in the subtitles; the essential thing was the film itself and the spectators were regarded as of secondary importance.

From this application of the silent film was determined the idea that the teaching sound film was a sequence of images accompanied by an explanatory text instead of subtitles and other usual signs.

Various people concerned with teaching at once expressed the fear that lectures would become entirely mechanical.

I do not think that this is to be anticipated. The idea of a lecture accompaniment by an incompetent person is bad in itself but far worse is the



thought of the resuscitating of old films and synchronizing them with lectures. The lecture itself must also be explained, developed and adapted by a teacher who knows the schedule for the particular group of spectators.

Just as it was necessary in silent teaching films to eliminate the theatrical type of title, unsuitable on account of both form and over suggestive content which were contrary to methods of teaching requiring an effort of understanding on the part of the spectators, in the teaching sound film it is essential to eliminate commentaries by incompetent persons.

In silent films we could only use the image for teaching and so in sound films we must use the *sound*, it is the essential item, it underlines movement and the other organic film elements and brings them into reality. We must use only exact and necessary sounds, explaining the image and completing the living element in the film.

Let us make this clear by an example.

Let us take the forest for instance. We should certainly agree as to the images of which this film might be composed, but what about the sound? A stag, the mountain stream, the wash of the river, birds singing here and there, the charcoal burners, the woodmen, perhaps a traveller, perhaps also the noise of the forest, a storm, the creaking of the trees under the weight of snow. We might have the image with its natural sound. But from a methodical point of view, it is obviously nonsensical to describe the life of a forest through the lips of a single woodman, traveller, landowner or charcoal burner who is ignorant of the larger aspect of forest life. I do not wish to be misunderstood. The woodman, the charcoal burner and the other men that live in the forest, should not be called upon to describe the entire life of the forest but simply the 'art which they personally play in it. The woodman should not be an orator, he should simply describe his existence, his job, the work involved and his manner of doing it. And therein is only a small part of the existence of the forest as a whole. In the Roumanian film "Tanzende Hölzer", by U. F. A., the commentary has been eliminated — and rightly for the images make such an impression that words could only serve to weaken it.

There might well be a commentator in the form of an old woodman, but in what language would he speak? A woodman in the Black Forest would obviously speak a dialect which Northern Germans would find difficult to understand. And the same thing applies to other local inhabitants. The sound should come from those who actually act in the film.

The bird that sings in the tree, the tree creaking in the wind is in the image and the image is the conductor of action and should remain so.

The sound film should not try to interpret our feelings when we see a film whose meaning is already conveyed by sight and sound. The commentator is the spectator already initiated.

If the film is shown to a public composed of children or people who are ignorant of the scenes it represents, there will always be a special commentator in the shape of the master of the class. In other words, sound will only issue from those actors that appear on the screen, birds, men, streams, etc. The spectator can always see the film again and the master explain difficult points.

We must then take into account two effects of the film, the reproduction of living actions and the creation of certain feelings in the spectator. Sound intensifies, increases the possibilities of action and it is thus that the woodman and huntsman may be considered as an integral part of the forest.

Subsequently the commentator may enlarge and explain the subject to his class by ordering the events, emphasizing essentials and noting analogies. It is the task of the school to teach the ordering of ideas and if it does not do so, it fails.

In this field, the idea of competition plays no part, nor can it ever do so seriously.

Even with the first bad sound films, with incompetent lectures synchronised on them, the work of the school was always that of ordering ideas, explaining the film to the class and helping its members to understand.

The poorly conceived sound film increased this part of school work ; instead of supplanting the master it merely obliged him to work constantly in order to balance the bad influence of some of the films.

The evidence behind this point of view will be clear to the reader if he brings to mind that in this matter the mentality of the child must be considered. An attempt is made to teach it a new fact. The mind of a child is open to many influences.

To begin with, the family circle exerts over the child a continual influence which is only suspended by schools hours ; afternoons and evenings passed at home, parents, brothers and sisters are the chief elements. Then comes school life, amusements, the road to school and little friends, all things that act on the child outside the sphere of the school. Thirdly, friends, shop windows, advertisement posters, playgrounds, theatres, concerts,



books, walks, etc. A fourth environment is the school where there are two kinds of influence. The primary influence that the school wishes to exert directly by means of a certain curriculum and secondary influences resulting from the personality of the masters and fellow pupils and other things. There are some people who would give a greater importance to the second group of influences. The sound film should be brought into use in both kinds of influence and more especially in the first where the action is pre-planned.

We will doubtless ask ourselves what we really want of the sound film. We might reply, to see and to hear. Thus may be developed two human functions which are too little exercised, and at the same time the knowledge prescribed by the programme may be absorbed.

The apparatus, the arrangement of the room, the limited time available, the impossibility of speaking or explaining actually during the projection of sound films makes the teaching sound film of little practical use at the moment, of even less use than the silent film.

The inconvenience is particularly great when it is necessary to resort to a projection hall outside the school itself.

It is therefore essential that the teaching sound film should avoid dullness, it should grip the pupil and inspire his mind to work as the film proceeds. From experiments conducted during the past year on children, young people and adults, it appears that the strongest impression is conveyed when the sound film suddenly becomes silent. The greater part of the film "Himatschal", for instance, was synchronised with music.

The labours of the expedition, whether it climbs or descends, whether it is in difficulty or all goes well — it matters little for there is always the music. The music evokes a certain rhythm; for instance, when steps are hacked out with an ice pick. It is not my intention to judge the music here, it is the method that interests me. Thus I permit myself to say that the music from a methodical point of view is false in many parts of the film, for the young spectators, at least it is always false when particularly difficult feats of mountaineering are shown, when the mist comes and finally when the summit is reached. If only the music were eliminated it would be quite another film, it would grip the spectator, above all in certain passages where there would be absolute silence. This shows that greater concentration is possible when only one medium is used.

For purely psychological purposes those passages which are to be emphasized must be brought to the fore. As in the sound film emphasis

can be varied only by controlling the volume of the sound or dispensing with it, we can only pronounce ourselves in favour of its suppression.

But this should not lead us into a pre-arranged order of sound and silent passages in a film, 20 feet silent, 30 feet sound, 50 feet silent, and so on. Such a scheme is not possible for it is a matter which is in the hands of the producer.

The film "Tanzende Holzer" on the subject of Roumania is one of the best in existence, certain parts are truly moving, it matters little that it has been post synchronised with the noise of sliding wood; it would perhaps be preferable if the principal scenes were kept entirely silent. The film would be more gripping and moving.

A film cannot be made into a teaching sound film simply by the addition of a synchronised musical score or a running commentary.

It is well known that fixed projections have never given birth to a film, at least a teaching film, even with the addition of titles. A teaching film is not made with signs, numbers and explanations. And a sound film cannot be made upon old silent films with these additions or any odd music.

The school expects something quite different from the sound film. The example of a volcanic eruption is perhaps particularly apt here. It is a subject which can be rendered visually and artistically, consequently, to render it completely on the screen these two aspects should be united, without having explanations from a guide and an accompaniment of Italian music. It is not even necessary to hear the little Vesuvian railway, above all at the moment when the subterranean noises occur. If the film becomes silent when the devastation caused by the eruption, the destruction of trees, walls and bridges are shown, everything that can will be shown in a faithful picture of reality and the effect will not be lost.

What is important in the teaching sound film, the opinion of an honourable lecturer, the more or less effective harmony of musical instruments? We want reality. The greater impression of reality which the sound film can produce through sound and image and the better it knows the effects of silence the more efficacious it will be.

It has not been my intention to treat the subject exhaustively or to establish a doctrine for sound films. I have only wished to give my personal views which may possibly be of use to producers.

*(From the German).*

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## “ORLANDO FURIOSO”, CINEMATIC POEM

by Anton Giulio Bragaglia.

### Ariosto, the cineist.

Whoever has cultivated Ariosto and read his “Orlando Furioso” will certainly have remarked for himself without any suggestion on my part the truly cinematic character of this poem. For in order to do so it is only necessary to examine those qualities which literary criticism is wont to look for in this and many other chefs d’œuvres.

As for us anti-literary gentlemen, who are content to know just enough of reading and writing to fill our immediate needs, when we read Orlando it is purely and simply for our pleasure and we feel convinced that in writing this poem Ariosto has no other end in view.

He scarcely thought of literary criticism and he was less concerned than some people may think in creating a string of allegories and attaining all those other objects with which literary criticism credits him. He merely wished

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M. Bragaglia, with his pyrotechnical verve and with that representational sense which makes him a leader in avant-garde theatre, tells us of the cinematic temperament of Ariosto and the inexhaustible resources of “Orlando Furioso” for the daring ‘Regisseur’. The same could be said of other works of Renaissance writers, so full of incomparable images so powerfully drawn that when interpreted by the pencil of Gustave Doré they find a truly extraordinary suggestive force.

We have named Doré. We may take note of his illustrations of the Divine Comedy, Don Quixote, and Gargantua, or, largely different, those of the Bible. Surely the cinematic quality of works which have inspired one artist with the force to produce so many faithful illustrations is not to be decried?

In approaching Ariosto in this way, Bragaglia opens up a new field of artistic and in a sense educative cinema — an attractive field; but its appeal to cineasts is almost a challenge.

Let us hope that there will be ‘regisseurs’ brave and capable enough to take it up by adapting Orlando and other great works for the screen.

But there is one point in Bragaglia’s article that we should like to raise, not so much with reference to Bragaglia’s view-point but because we should like to see the subject discussed in the Review. Bragaglia says quite frankly that the cinema and the Theatre have nothing to do with historic truth. We know that historic truth is often too intangible a myth for us to be scandalised by his statement, however we think that at those points where it may be

to place a variety of stirring episodes in a tale that would not prove too boring to the public.

We the anti-literary faction, enter today into the views of Messer Ludovic who, although a great literary man, owed nothing to literature. What does it matter to us if Agramante symbolises the innocence of youth and Angelica, the beauty and vanity of women, that Bradamante personifies true friendship, Fleur d'Aubépine, shameless passion — that Sacripante represents blind love and Hippogrippa, natural appetite? Of Horace Toscanella's explanations we should only accept that which would make of Malagigi the personification of magic. Not being literary men we see things from the angle of our own aesthetic preferences, which of course make literary men of us, but in their own way. If we too choose to give ourselves up for a moment to the game of interpretations we can make some that will be startlingly new. We may well maintain that Merlin, the Magician, symbolises the Cinema, whose soul is precisely the magic lantern, which is magic because Merlin would have is so.

We can also very well maintain that Ariosto was a poet who has to have recourse to words through lack of the necessary trick apparatus to produce those effects which in literature are called prodigies and which are ordinarily attributed to fairies.

In the whirlwind of suppositions, spiritual and moral problems without number that critics attempt to exact from Orlando, one fact endures, that the magic lantern in incontestably the device of Merlin the Magician! The magic lantern, that mechanical abuse of the marvelously theatrical, divine gift to men which procures for them a sort of daily bread of poetry. This tenth Muse is descended from Merlin the Magician who lived in a cave, like Vulcan from whom Venus is descended, the other divinity who holds a high place in the works of Ariosto.

Instead of losing ourselves in idle speculation or in search of allegories, hidden meanings, or veiled ideas, let us consider the poem as we see it.

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grasped it should be respected and that in any case deformations should not be increased by the addition of purely fantastic matter.

But it is a fact that from Dumas Père to Michel Zevaco, from Ponson du Terrail to Paul Féval, not to speak of the fictitious biographies so fashionable today, historic truth has been outraged without such violent protest as has been directed against the historical liberties taken by the cinema.

These different treatments have undoubtedly their respective reasons, but today we wish only to state the problem and to invite those who have something of interest to say on the subject to avail themselves of the hospitality willingly offered them in the pages of this Review.



I am not going to undertake to show how cinematic Ariosto is, for it is more than obvious. I will try rather to show that Ariosto is least himself when he is least cinematic. Anyway, it will be sufficient to bring to mind the fact that his theatre, all derived from Latin authors and stuffed with pseudo-Aristotelian formulas, is weighed down by such a mass of rhymes that it paralyses the most fertile imagination, even that of Ariosto himself !

### **Ariosto, Dramatic Author.**

It would therefore be useless to look in the juvenalia, in those laboriously devised plays, got up for the amusement of the court, produced and acted by himself, for the prodigiously original and novel Ariosto, the great forerunner, in his chimeric visions, of that dramato-romantic element, so triumphant today in the epic grand guignol of the Cinema. I mean in the adventure films à la Robin Hood — wild cinematic visions of mythology and the northern sagas.

The ideal of chivalry which is so nobly alive in Ariosto, lifts the fantasy of the poet into the marvelous and the sublime and, even when covered with a thin coating of courtly spirit and humour, is always full of enthusiasm and life. This ideal is absent in his theatrical works.

These latter which are inspired by Classical examples both as regards the names and situations of the characters were considered by contemporary critics as the height of perfection in original "erudite theatre" and in as much as they departed from stylistic abstractions and fixed traditional patterns.

In fact from the very beginning Ariosto's work never ceases to evolve, to transform itself progressively, passing from the translation of old plays to the composition of learned theatre, deriving purely and simply from Classical models, and from these finally to plays that are really and truly his own, but which, as others have observed, bring to mind through situations, characters, and even titles, the comedies of Plautus such as *Moscellaria* or *Aulularia* and those of Terence such as the *Andria* or the *Heautontimoroumenos*.

In spite of the stamp of modern times which he gave to these plays in the acting and improvisation, this new elaboration of old theatrical motifs is hardly important enough to make us believe that Ariosto really put his true self into these exercises.

What is theatrical (in the new cinematic sense of the word) in the *theatre* of Ariosto is difficult to collect for there is very little of it.

At grips with the theatre, the fantasy of the poet is obscured, because it is caged in. The craft of play-write kept Ariosto's imagination within bounds. In his time the theatre was only theatrical in sacred mysteries and profane actions of popular mediaeval origin.

### **The Imaginative and Visual Originality of the Poem.**

There is then very little that is theatrical in the "erudite theatre". The truly modern theatrical Ariosto, the incomparable creator of images which follow one another in a daring cinematic rhythm, is miraculously revealed in "Orlando". The fantasy of Ariosto breaks down all barriers, it is truly representative of the spirit of the Renaissance in its Olympian severity, in the classic order of its form and at the same time it abounds in a profusion of actions, descriptions and masterstrokes of theatre, scenes from melodramatic and mythological films.

The learned ones, Pio Rayna at their head, have taken the trouble to try and discover the sources of Orlando which they pretend are to be found in the first place in "Orlando Amando" by Boiardo, from which he has certainly borrowed the epic characters and the idea of a large number of different episodes. As for us, we see in the poem so novel a painting of people and places, such originality of line and touch in the fantastic portrayal of marvellous adventures, so original a *mise-en-scene* that we stand seized with an admiration, which, in spite of the age of the work, makes us consider it from a modern and surrealist point of view. These inventions full of light and colour are more alive than reality itself.

The pretended epic tendencies sought out by Gioberti in "Orlando", his conclusions and those of many others on the irony, caricature and humour in this marvellous tale, hardly interest us, for, on the plainest of evidence, Ariosto created for the pleasure of creating. He invents pictures in terrifying tones and then harmonious embroideries on the theme of dead chivalry and he opposes the two, with a perfect understanding of their different characters, to the new methods of war resulting from the use of masses of infantry and artillery. He does it all smilingly but not without a certain regret.

It may be that Ariosto wished also in the poem to flatter courtly taste and more particularly the house of Este, but, as de Sanctis very justly remarks, all that is subordinate to a pure ideal of art for arts sake, to the cult of the beau-



tiful forms which inspire and sustain his efforts in a work which is singularly representative of the spirit of the Renaissance, reincarnated in a priceless epoch of knight errants who live a life of fantastically imaginative adventure. The whole is provided with a constant supply, of Ariosto's fine theatrical scenery, for in "Orlando", words create pictures.

With this technique and this art of a truly paradoxical genius, Ariosto, showing consummate ability as a producer and man of the theatre and as an imaginative painter, gives himself over to fantasy, working in dazzling colours on a backing of canvas, legends and traditions which have come down to him, interspersed with scenic actions treated apart, without any worry about deepening his knowledge of the romances of chivalry and the Round Table with a deal of pedantry.

Two painters can try and paint the same apple : it is the personal vision of the artist that matters, not the object represented. It is for that reason that Ariosto, although he treats matter that is far from new, deriving from Boiardo, obtains characteristically novel effects and that on account of his cinematic mentality. We know what that means !

In this connection we must remember, amongst the happiest natural talents of Ariosto, his consuming passion for the theatre, his undeniable talent in his laborious re-writing and his classical comedies and above all his ability as director of production, particularly noticeable when he was superintendant of the court theatre, a charge given him by Duke Alfonso 1st after he had quarreled with Cardinal Hyppolite d'Este in refusing to accompany the latter to Hungary.

The fact that he directed, some even say constructed, a permanent theatre in the Ducal Palace, confirms us in the idea gleaned from the perusal of the poem, that Ariosto was a naturally and marvellously gifted man of the theatre, of the modern theatre, full of action and colour.

For that matter the originality of the Hendecasyllabics, accented on the antipenultimate syllable, the metre used by Ariosto in his comedies, the happy portrayal of characters sometimes brought to life by a trait of vibrant humanity, the liveliness of the dialogue, the clever arrangement of the scenes, his decided taste for dramatic discoveries and the most startling situations generally, his qualities of an accomplished actor, all these indicate a certain basic mastery of the theatre and its effects.

The whole drama of Orlando reveals in a higher plane his qualities of theatrical technician and producer : he is the marvellous and magic creator of hallucinations and dreams, a daringly fantastic cineist.

## Visual Aspects of the Story.

To give intense and original life to a poetic world, enlivening it with the breath of imagination and descriptive faculty, such is the task of the regisseur.

It is truly with the eye of a regisseur that Ariosto saw the violent reverses of fortune that form the groundwork of his poem.

If one wished to give it a complete cinematic treatment, it would have to be done in several episodes and several days would be required for its projection, so plentiful is the subject matter.

It would certainly be no light work to garner from "Orlando" all its visual elements in order to construct a scenario. All is action in this poem, which means to say that all in Cinema. If a daring scenarist were to undertake to extract from "Orlando" the continuity of a film, he would run into a regular wasps nest.

In any case such a task would require an intelligent scenarist and one with literally a strong heart, a real cineist who would cut and hack at the story to stop it lingering and to make it keep up a racing pace. If one were to use all the cinematic material that there is to be found in the story one would never get to the end of it.

However, the film in several episodes is no longer à la mode, and the maximum projection time should not exceed three hours. The most gifted scenarist would therefore have to be careful over this question of length. It is supposed to be easy to make one film out of ten others, but no one takes the trouble to say at what point one is most likely to go wrong.

I found myself in just this sort of difficulty when I was adapting Don Quixote for the theatre, for the particular kind of theatre which interests me, twenty or thirty little scenes following one another, differing as regards both time and place, scenery that is changed rapidly in full view of the audience as in films.

This extract from the life of the Sad-faced Knight for marionette theatres was judged to be full of action and amusing but for me it was a kind of *via Crucis* in twenty-two Stations. And how difficult it was to have to leave out many fine scenes.

In order to adapt "Orlando" for the screen one would have to become quite resigned in this matter. It is definitely there, the mediaeval representational technique, the technique which I have examined on various occasions in my books on the art of the theatre and cinegraphic character. And what better technique have we invented since?



## Characters.

Taking up Boiardo's tale, Ariosto again presents knights and melodrama, theatrical highspots of love and daring deeds, in a stage manner which contained much of the previous century and much of that which was to come.

Ariosto promptly set to work on his out-of-date find, Orlando Amando, and produced, in an atmosphere of legend and dream, a mixture of irony and profound knowledge of human character, all so much alive that it gives us the illusion of reality and so arouses in us that interest which only reality can arouse.

"Orlando", a tale of marvellous adventures, begins with the presentation of the characters and continues with explanatory stories in the extremely lively groundwork in the principal action, itself a series of rapid sketches.

Douglas Fairbanks is certainly Count Orlando. Who better than Doug' could recreate the prodigious knight? We have only to think of him in "The Sign of Zorro" and "The Gaucho" when he was defender of a town and the protector of the weak and lowly.

The beautiful Angelica is the fascinating oriental, the apple of discord in Charlemagne's camp, the stirrer-up of human passions, nothing like the cold enchanteress of Boiardo's original. Ariosto makes of her an erring and adventurous woman, as is found generally in old chivalry, but a woman eternally feminine, charming enough to inspire the love of many heroes and throw Orlando into a frenzy when he is deceived. Here is a feminine nature that suits us; Angelica has no family, one does not know who she is and that is just what is needed in a film.

To what actress could we give this part of Angelica? Amongst the stars of the Cinema I cannot think of one who would exactly fill the bill, classic form, the beauty of an earthly goddess, extremely seductive in motion and rest. Maria Carmi? Priscilla Dean? Perhaps, they are neither of them quite what is wanted. Emile Ghione might make a Ferrau with his thin, fierce face or Roy d'Arcy could take that part.

Just as every historical figure has found his approximate self in the features of some cinema actor, so every memorable or legendary event has found its equivalent in film melodrama.

Thomas Ince, the creator of cowboy pictures might well be one of the directors of "Orlando" and he could certainly find physical counterparts for many of the characters. Perhaps he would think of Wallace Beery for Rodomonte. Since Ariosto wrote "Orlando" there has been nothing new

of the kind. When we consider, that all the Rodomontes have come from Rodomonte and all the coxcombs of the Cinema from Zerbino, son of the king of Scotland, we sum up the whole matter. Zerbino is the prototype of every handsome Valentino just as Rodomonte is that of all grandiloquent heroes and Gradasso that of all braggards. All these types can be found in the Cinema of today.

The spirit of adventure forces Rinaldo to ask if there are any blows to be struck in the defence of honour. What a question? What Quixotic zeal, one might say. What Cinema hero does not long to strike such blows?

### **Cinematic Ariosto.**

The wit and comic sense that de Sanctis sees in Ariosto's tale of comic incidents in his own life, his ways of relieving the chagrin to which his unruly spirit, bowing under the yoke of service, subjects him, are characteristics which may be found in the poem. They are faithful mirrors of the Renaissance although they are veiled in fantastic hyperbole and are all the more cinematic on that account.

But it is with a gift of self-sufficiency and absolute seriousness that the poet sticks to his own world, false on the surface but nevertheless humanly true.

It is thus that the creatures of the Cinema appear to us today, fantastic and removed from our world, but none the less alive and real in their own imaginary state.

The poem may seem sceptical and cynical, or at least indifferent to the ethics of life, religious and patriotic, but the perfection of its art, the finish and careful sculpture of its details show that the author's soul is violently passionate.

The world of chivalry swept clear of the mist of the middle ages is here lit up by strong daylight, its mysteries, miracles, its shades and dark corners, its superstitions and its terrors are dissipated in order to give Relief to the subject.

And there is a truly Italian conception of art. A great artist of fertile imagination, this creator of the first scenario flooded with Latin mediterranean sunshine is the magic evoker of an extraordinary reality, presented as if it were an everyday affair in a calm statement of facts.

This work, unlike those of Cervantes, Berni or Pulci, is not one of



exaggerated caricature. Chivalry is not laughed at, the material is dominated [and form is given to a subject which appears false to our modern perception, but the sincerity of the poem is evident and the poetry is felt.

Additionally, *Orlando* " does not merely offer us sketches but entire complex series of original and finished pictures. Pictures full of form and movement, from a harmonious chivalric world, alive through a thousand stories, deeds and episodes all strung together on one thread — heroism — sense of honour — the spirit of adventure and the passion of love.

This thread throughout the film is what we would call in the language of the Cinema " montage ".

You would seek vainly, said de Sanctis, in Ariosto's poem, for a unity conforming to the old rules of Aristotle and Horace (We may show our teeth at these two real enemies of the Cinema).

If you wish to see "*Orlando* " with modern eyes, traditional literary and dramatic criticisms must go by the board and with them the pretended necessity for unity of action and the whole idea of an absurd dramatic construction in which the secondary episodes must be grouped off symmetrically around the principal subject.

The adaptation of "*Orlando* " for the Cinema or theatre would indeed be a task if it proposed to reduce Agramante's enterprise to a logical and well ordered sequence of action.

Paris is far off.

Charlemagne and the christian ideal which he personifies appear only occasionally and are not taken too seriously.

Most important are the novelty of the episodes and the extraordinary number of marvellous and surprising deeds. The Cinematic ideal is founded more upon a sense of the marvellous than upon comic accent.

The narrative of the poem is not incoherent, illogical, or helter-skelter, it is simply " surrealist ". The number of fine threads which are woven together beneath the gaze of the spectator are all held firmly in the poet's hand and his fantasy creates reality.

The existence of a framework and an ideal plot in the poem is not be doubted, but it is all so paradoxically and minutely composed, scenes are interrupted in the most amazing manner but this does not upset the reader who is enchanted by the quiet succession of images.

A keen curiosity is stimulated by the constant succession of novel deeds, alternatly serious and burlesque in character, sometimes passionate, sometimes

cynical. This constant change of scene and action is precisely what makes the poem the work of a good scenarist.

The present conception of the “avant-garde” in art is founded on the marvellous whether it be called a studied effect or a discovery is immaterial.

When the futurists, in their manifesto of the synthetic theatre, boast that “they have done away with technical preoccupation, the appearance of truth, logical sequence and gradual preparation, and when Marinetti writes that he has created “entirely new mixtures of a serio-comic grotesque character” and that he has “introduced unreal characters into real environments”, liberty of poetic fantasy has been happily brought back into our epoch and the conception which enabled Ariosto to reach his fantastic height has been renewed.

The “wireless fantasy” of Marinetti from which our Imagism, Expressionism, Abstractionism, Ultraism, Orphism and many other “-isms” which emancipate the illogical imagination, leaves behind the banality of everyday life and allows the mind to wander freely. All these modern schools do not differ from Ariosto simply because they do not resort to magicians and fairies to join up the gaps between logically unconnected incidents, to account for supernatural effects and mental phenomena.

The moderns have simply ceased to apply for a poetic license on magical grounds and now they do so on the ground of poetry itself.

But it must be remembered that while our modern surrealists have found the way of fancy free smoothly paved for them throughout the centuries, it was not so simple for Ariosto.

### **Magic or Camera Tricks.**

The Cinematic elements of Orlando are immediately apparent. But, besides magical effects, all closely allied to the magic lantern itself, it is impossible to ignore the coincidence of the two intentions, astounding, and charming the reader that is the basis of Ariosto’s poetic representation.

The heroism and prodigious bravery exemplified on the screen by the daring and agility of Fairbanks the marvellous prowess of Tom Mix and the monstrous feats of strength performed by Maciste may find their counterparts in the exploits of Orlando, Renaud and many others. Nor are Marfisas lacking in the Cinema, they are always to be met with in sporting and exploration films.

And Bayard, the new Bucephalus, the intelligent generous steed that



shies at Sacripante but behaves quietly enough with Angelica, is he not re-incarnated in Tony, Tom Mix's mount? His tricks are those of circus horses or music hall animals. How many times have we seen Tony charge and bite to defend his master. . . and then there is that scene where he unties his masters bonds with his teeth and so sets him free.

The slight of hand, horsemanship, balancing and tightrope tricks of the amusing but nevertheless serious characters in Ariosto bend in the wind of the poet's malicious imagination. (He plays the same tricks himself on a very much higher plane). Doralice's horse "or d'improvviso spiccò in aria un salto — che trenta piè fu lungo e sedici alto" (leapt suddenly to a point thirty feet distant rising sixteen feet in the air). Here between times is a vision of Paris menaced by the conquering moors. The city rises up like a ghost in the mind of the reader. He would perhaps preferred to have amused himself by thinking of a tumultuous new babel, pulsating with life even without the Eifel tower and he might have been tempted to confound the Paris of Charlemagne with that of Louis XIV or the Revolution.

### Historical Films ?

The historical inaccuracies and license of the Carolingian period — Charlemagne was supposed to have conquered England before William the Conqueror for instance — allow Ariosto to create variations on the real facts in an amusing and truly cinematic manner, variations which, for the art of the theatre, are essential in anti-archaeological historical cinema. The theatre is not obliged to respect archaeology, on the contrary the widest historical license is legitimately used on the stage today. Even tragic authors disdain to subject poetry to historic truth. The aim of the theatre is not the reconstruction of history but theatrical poetry, which for me exists not only in the spoken words but in the scenic materials, the electric lamps, the costumes and above all in the personalities of the actors. Ariosto knew this perfectly well and he cared little for the pedants.

But what are we supposed to be doing, are we examining the cinematic qualities of Ariosto or reviewing those past cinematic productions which have been made in the manner of Ariosto or in that of the old legends, sources of "Orlando" yesterday and the Cinema today?

The fact is that the Classics of the Cinema, with the exception of the comic films of Linder and Lesque, are generally "historic". In the Cinema,

the classical heroic romance is historic ; the modern romance is a film of exploration. These historical films, commencing with the first productions of Guazzoni are nearly all Italian and are now about ten years old. They were all inspired by ancient fêtes and historical mythology of a chivalric nature. They derive from those jousts and tourneys in which the strongest and most skillful received the prize from the hands of their respective ladies.

Of course, in the sporting world of today, knight errants, firearms, love, courtesy, daring exploits and bravery are much in evidence. The latter is almost a subject for betting and the successful sportsman bears the title of champion just as in the time of Barletta's challenge.

### Scenic Reality.

The care which the poet takes to interest the senses of the reader by descriptions of nude women, arbour love, lascivious details, etc., finds its equivalent today in the steps taken by every producer to ensure a sensual interest in his film, for it is upon this factor that commercial success so largely depends. Besides sensual images of great suggestive power Ariosto also has recourse to the pathetic. In fact one can say that in " Orlando Furioso " there lies a film ready to be cut.

Enchanted palaces, mysterious gnomes, gorgeous visions, haunts of delight, human animals, superhuman heroes that even surrender their glacial virginity to young girls, objects gifted with the most extraordinary occult powers, all these components of Ariosto's created reality are seen as cinematic poetry. From false history to exaggerated scenery, nothing lacks. In poetry the description of places is not a faithful painting but honest to goodness scenography. An example in the second Canto the shining castle of polished steel where Roger is held captive seems like an armour plated fort, a modern terrestrial battleship

The scenography of Canto 34 brings to mind the melodramas written rather after the time of " Orlando " and deriving their substance from it. Certain scenes from Ludovici Bernaccini stand out quite clearly.

From a cinematic point of view, the adventures in the enchanted palace of the Magician Atlantis (Canto 12) seem to me quite admirable. Ariosto's enchanted palaces cry out for the cunning of architects and jewellers to bring them life. For they shine like gems set in Italian gardens enchanted and caressed by an eternal spring.

Marvellous halls with immense tables, sinister Sardanapalian banquets,



magnificent and triumphant old debauchees, the whole reminiscent of old biblical, Roman and oriental historical films. And at the same time jousts, battles and hunts, demonstrate in rapid changes of scene the curious methods of this most gifted and fantastic cameraman. There are even forecast of the submarine film in Canto 8. Scenes at the bottom of the sea in which huge molluscs and fish appear are characteristic of modern spectacular revues and also of microcinematic aquarium films, showing fabulous submarine flora and fauna. There is another vision which Ariosto had before our moderns.

For cinematic reasons of temporal unity (and for the satisfaction of Aristotle) flight in Ariosto is always effected on the backs of flying animals. Thus we see St. John, The Evangelist, accompanied by Astolfo on his way to the moon in Elius' car drawn by four winged coursers.

And the Hippogryph, is it not a most admirably cinematic animal, as it circles lightly and majestically over the Isle of Alicino? One cannot help thinking that it is an airplane disguised as a beast.

"Lighter than air" is a modern term invented by Ariosto. It was indeed the *prima facie* of early aeronautics with its primitive gas balloons. In Ariosto it is no imaginary bird, grotesque flying animal — the Hippogryph — nor merely an evil and horrible animal like Dante's Harpies, that puts to flight Bayard's steed, but a machine endowed with an original personality, with the well defined function of conforming at once to the rules of Classical aesthetics and the stringent prescriptions of the fable, that is to say the representational facilities of the epoch, the place and the action itself. Indeed, besides its function as a "marvellous machine", the Hippogryph often fulfils the role of the panoramic camera head and the travelling lense. In short it is used as other moving objects are used in films.

Mysterious appearances and disappearances are essential in a fantastic film and Orlando is not lacking in them. For example: the squadron of leaves which is blown away by the wind. The disappearance of the Magician and his enchanted palace in Canto IV is really an old Pathé screen trick of twenty years ago. The magic lantern itself is in evidence more than once, projection within projection, like a stage within a stage. In Canto III it is a real magic lantern which shows the genealogy of the Este family in a series of slides. It is the same thing when the ghosts of future descendants of Bradamante appear, suggesting the cinematic treatment of a tragic saraband, a fantastic danse macabre, a film of the unborn by Jean Epstein passing before our eyes.

Magic lantern projections and sudden magical effects form the essential cinematic method of Ariosto.

The Cinema has its "Schüfftan" process and Ariosto has his omnipotent magic rings.

In Canto XXII, when Atlas, the magician transforms, Astolfo, he performs a real feat of Fregolini magic.

In glancing through the poem, the modern cineist may well rejoice in the sublime madness of its wealth of mysterious appearances and disappearances. What could be more extraordinary for instance than the false messenger which the monk necromancer causes to come out of a mysterious book in order to separate Orlando and Circassian who are fighting under unfair conditions?

In the affair of the magic ring (Gyges' ring of the old legends) there is enough to madden a cameraman and his director.

The difficulty is of photographing that which is invisible and intangible. In visual terms appearing and disappearing are equal to existing and not existing. The visibility of things suggests to the imagination their magic invisibility, like unmaterialised spirits.

And that brings us around to the astral aura of the "Golem", the Man of Clay —, Joey May in the "Indian Grave" or the Robot in "Metropolis".

In fact we have not gone much further than Ariosto.

Amongst the most remarkable prodigies brought about by the Magic Ring, one may note the scene in which Roger, hunting for Angelica who has rendered herself invisible by putting the ring in her mouth, vainly embraces the empty air. It is like a scene from Wells' "Invisible Man" which has already been filmed.

Supernatural gifts go with prodigies. He who might find amidst so many episodes and images, the possibility of adapting this poem for the screen, would be forced to admit that the powerful expression of the literary poetry in it is made up of both picturesque visions and musical sound. In searching for the origins of melodrama with all its choreography in Romantic line and Classic resonance one might at the same time study the purely theatrical aspect of "Orlando Furioso". It is the theatrical temperament which gives no much relief to his characters in the action and such a wealth of exuberant expression.

His poem is at once a dazzling palette and a gigantic orchestra of wails, cries, clarion calls on a background of battle sounds.

And in all this there is the mastery of human passions contained in the intense and lyrical synthesis which is part of the essentially theatrical char-



acter of the work. In no scene does the poet neglect sound, above all in the famous “paysage” where the arid silence of nature is sometimes startled with terrible noises as in the first Canto during Angelica’s flight. In Canto VI there is even a kind of jazz band concocted of all sorts of strange instruments.

However, the sound characters are generally horns, they put monsters to flight, guide knights, announce fetes, lead men into battle and break in on silences.

### Origins of the Cinema in Ariosto.

Nature, its picturesque beauty, the sea and its imposing serenity, the horrors of gusty winds and tempests form the basis of the poem.

Why is Orlando then more cinematic than theatrical? Because it consists almost entirely of “exterior” conceptions.

It is really a whole series of films joined up. Angelica wanders day and night and finally finds herself in a fresh wood watered by two streams and carpeted with tender grass and enamel-like flowers. This is an image which has been much abused but it could be splendidly renewed in the magnificence of luxurious growth by some talented photographer or lighting expert. Bushes of vermilion roses, flowering plants, great shady oaks reflected in ponds unvisited by the sun, image reminiscent of certain shots from the “Wedding March” or Lubitsch’s “Student Prince”. Into this Eden comes Sacripante, a dreaming knight, king of Circassia, come into France for love of Angelica, whose escort he is.

Valleys and forests succeed each other rapidly in the same stanza (the 32nd of Canto I) where there are two double changes of scene.

Or again, when Renaud sees again his fierce steed Bayard but cannot regain possession of him, Angelica “flees through terrifying and dark forests, unfriendly places, lonely and wild”. — How many images in these few words! — the terrible countryside — the horror of a person shrinking from dreadful sounds — Angelica’s terror as she is relentlessly pursued — all resolve into a most formidable impression.

Ariosto *really saw* the splendour of his “paysages”, often forests of oaks and hazels enlarged and strangely lighted by his fantasy, just as today in the Cinema artificial light is used at night in the country to dramatize nature and alter its forms and aspects.

The cineist can glean much documentary knowledge from the highly

condensed descriptions of Ariosto. In a film, short sequences would obviously be cut in here and there notably where the poem offers chances of comparisons and analogies.

It would be gratifying to see the director of an Orlando film seeking his inspiration in old Sicilian prints. For in many of the scenes of the poem Sicily is suggested, like in the Isle of Alcino where an eternal spring constantly brings out the flowers and ripens the fruit and whose picturesque fauna bring to mind the Terrestrial Paradise by Breughel de Velours. This kingdom has as a matter of fact been worthily portrayed by Dosso Dossi in copper engravings which decorate the 1556 edition of the poem printed in Venice.

It is all a false world in which the poet has not the least belief. He jokes about it. Some wear themselves out hunting for the hidden allegorical thought in Ariosto's original invention and commenting upon it. As far as we are concerned what is important is to notice the richness of the images, so amazingly suggestive to those who wish to bring them into being.

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From Charlemagne's camp at the foot of the Pyrenees where the men of France and Germany are assembled (this presents a superb opportunity for cinematic vision even if it is conveyed simply by a single 'pan' shot of tents covering the bed of a valley) to the siege of Paris, powerfully represented in grandiose and tragic scenes, culminating in the superb barbarity of Rodomonte who, a new Nimrod, puts the town to sack by fire and the sword, in single combats and fierce battles all intensely dramatic, in swift camera movements and impressive sound. To produce a battle or single naval engagement of the poem, methods quite different from those used in *Ben-Hur* for instance would be required. And that is not to speak of the numerous storms like that in which Renaud is obliged to fight on his way to England (Canto II) or that which in Canto XIX shows Marfisa and his comrades at the mercy of the elements for four whole days. The latter is reminiscent of certain scenes in the film work of Murnau. Storms are certainly one of Ariosto's strong points.

The lamentable tale of Olympia, the wife pitilessly abandoned on a desert island also furnishes an excellent subject for classical cinematic scenes.

Certain fabulous powers demand clever camera tricks. Roland's madness brings to mind Fairbanks in "Robin Hood".

From the very first Canto, Roland casts down his arms, like Don Quixote in the Sierra and hangs them from the branches of neighbouring trees.



What a cinematic vision ! Before shepherds, petrified with fear, Orlando, "Furious" indeed, plucks up the trees like weeds, because, love is madness. Such is the rampant Hercules ; nothing stops him because he is, in his madness, invulnerable. Once this principle is admitted there is nothing easier than to make Orlando perform the most amazing deeds which are of course the most cinematic.

Canto XXX contains a fight which presents magnificent cinematic opportunities. It is the night attack of Agramante's camp in which Roger is injured — wounds — shouts — clarion calls — elephants — rivers of blood and fires. Fire is an essentially theatrical element, not only as concerns its direct effects but also in its reflections which try the skill of the lighting experts.

In Canto XL as in Fairbank's "Black Pirate", fire in galleys — burning wreckage — and flaming projectiles are obviously called for during Agramante's escape.

Like Dante, Ariosto is profoundly aware of the importance of artificial light. It is generally believed that in their times theatrical performances were held only in daylight, an error resulting from an insufficient knowledge of the stage technique of the Middle Ages and the Renaissance.

One has only to read the "Dialogue of Theatrical Art" by Leone de Sommi, now in the Rossian Library at Parma, to be convinced that coloured light was employed as early as 1534 on the stage and was actually used by Leone de Sommi himself whom we now consider to be the forerunner of modern stage methods.

Poetic distortions of reality obtained by coloured light were in Ariosto's time purely in honour of painting. In the preceding centuries painting was closely [connected with the stage and nearly all scenic composition and design was inspired by it.

Ariosto was then well acquainted with magic transformations effected by means of lighting tricks. He also shows his feeling for artificial light in the way on which he gets the maximum possible effect from the shadows produced by a camp fire in one of his descriptions as well as from torches, flaming projectiles, illuminating both foreground and background both in and out of doors.

### **A Hundred Films.**

Exaggeration of chivalric manners carried to the point of parody corresponds to a very modern taste.

The Imagination jumps, shies, gallops along, leaps obstacle after obstacle

without fatigue, thanks to the charm of poetic license and the exquisite caprice of the author. To the latter's fantasy there are added our own vague impressions and all in so light a dream that we are deep in it without knowing it. The careless agility of the scene shifting and the surprising actions combine to astound us. Ariosto's work is a tissue woven with scenic surprise which constitutes magic itself.

It is from this point of view that the epic romance of "Orlando" seems to me to be anti-literary and anti-psychological. Ariosto is anti-literary in the sense that he is concerned with the very substance of the objects and actions which he wishes to represent. He does not simply compose poetic theatre, he invents theatrical poetry, straight off and without a pause, he has such a wealth of facts and actions to represent and describe.

The romantic poem by this poet-producer and empassioned dramatic author of the early days is a representation in different planes. In episodic order, the action doubles up on itself, splits up into a great number of different times and places. This manner, purely theatrical, is patently inspired by the mediaeval mysteries which were still acted as biblical representation in Ariosto's time — simultaneous actions going on in multiple stages contemporaneously and joined by bridge passages, invented for the purpose.

The concise nature of the speeches, the "coups de théâtre", the changes of scene, the headlong and rapid succession of events, all give to Ariosto's work an obviously theatrical character. There are many episodes which have all the characteristics of popular films where all ends well. In sort, one can find in Ariosto an infinite number of films. love films, films of adventure, historical films, fantastic films and aviation films. For the latter, the drawing by Gustave Doré showing Astolfo flying over most of Europe and Africa astride a Hippogryph would serve as an excellent poster advertisement.

If we, men of the theatre in an epoch when it is quickening its pace in order to avoid being left far behind by the youthful Cinema, recognize a theatrical manner such as that of Ariosto which hastens scenes and actions, it is that this manner is perfectly cinematic.

Additionally Ariosto's characters are already wearing make up, delicate or wild, gracious or accentuatedly virile according to the type. Certain of the make-up are even entirely exaggerated in order to reserve for actors and spectators the surprise of seeing a white wig slip from under a helmet.

In the matter of "montage", Ariosto is above all a clever and elegant composer of images. He knows how to alternate the pathetic and the gro-



tesque, the heroic and the idyllic, and how to give to each scene its requisite length.

There is no risk of making a literary film out of "Orlando" such as there would be with "Jerusalem Delivered". One might be sure of making the most cinematic of films, and the more so because Ariosto is also an electrician of supreme merit. He well knows how to light masses and to make a castle stand up out of the dark night ; he knows too how to make the most of romantic moons shining through rifts in heavy tragic clouds and those that glitter through the light mist. He profits from fires and sunsets, the blinding rays of magic bucklers, the shining of armour, the rich colour of velvets, human hair and all those things that can enhance the value of suggestive light and shade. In short he takes proper care of lighthing effects. He knew as well as we do that lighting is everything.

*(From the Italian).*

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## AN EXHIBITION OF MECHANICAL AIDS TO LEARNING

by G. T. Hankin.

During September 1931 the British Association for the Advancement of Science was celebrating its centenary and at the same time paying tribute to the memory of Michael Faraday, to whose researches Science and Industry of the last hundred years owe an incalculable debt.

In connection with these celebrations it seemed apposite to organise an exhibition of mechanical aids to learning, in particular of the film and the wireless, which we owe as much to Faraday as we do the electric light and the electric tram. An exhibition, the second of its kind in London, was therefore organised by a joint committee of the British Association, the British Institute of Adult Education and the British Commission on Educational and Cultural Films. It was divided into four sections : (1) projectors and films ; (2) gramophone and radio ; (3) episcopes and lantern slides ; (4) a general section. A short description of the first of these sections will probably be of interest to the readers of the *International Review*.

The noticeable feature of the exhibition of apparatus was the attention that manufacturers are now obviously giving to the needs of the scientists and the teacher <sup>(1)</sup>. The microcinematographic camera, the portable projector, the sixteen mm. sound-projector, the daylight portable projector, the non-inflammable film, the reduction in weight and the fool-proof nature of the apparatus exhibited showed marked progress since the exhibition of last year.

Again the low price of the 16 mm. sound projector was a revelation to many of the visitors. Probably if a really substantial demand were to arise the manufacturers would find it possible to lower the price still further. In that case the talking film might come within the means of many schools and universities to whom at present the expense of installation has seemed so prohibitive that the educational possibilities have not appeared worthy of

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(1) The detailed catalogue of the various exhibits containing both names of exhibitors and lists of the films shown is in the Library of the Institute.



consideration. On the other hand, the demonstration of the use in television of the new Modulated Arc, with a screen two feet by five, indicated the further possibilities of instruction by radio plus television as an eventual rival to the talking picture.

To the engineer and mechanically-minded this side of the exhibition afforded convincing proof of the adaptability and inventiveness of the British manufacturer. But to the teacher and the administrator, the films actually exhibited in three cinemas and the discussions upon their pedagogic value gave practical proof of the possibilities of this educational medium. A talking film showing Faraday at work in his primitive laboratory possesses obviously both topical and historical value. But probably the most novel of the many educational and cultural films exhibited was a talking film intended to assist the teaching of English, produced by British Instructional Films with the assistance of Mr. Lloyd James, lecturer at the Institute of Oriental Studies in London. It tells the story of a student from Ceylon who had mastered successfully the separate vowel sounds of the English language but still found himself misunderstood in ordinary conversation with English people. He goes to an expert, who demonstrates the difference in rhythm of the two languages both practically and on the blackboard, and indicates also the jaw-movements necessary for producing ordinary spoken English. The student carries out the directions successfully after one or two failures. The film closes on the scene of the student triumphantly demonstrating his newly acquired knowledge in the streets of London.

The discussion which followed the first display of this experimental film was illuminating. Clearly it was a revelation to the distinguished Orientalists, professors and phoneticians who took part, of the possibilities of a talking picture produced with full collaboration between educationist and film expert. Of criticism there was little; of technical criticism still less; of admiration, abundance.

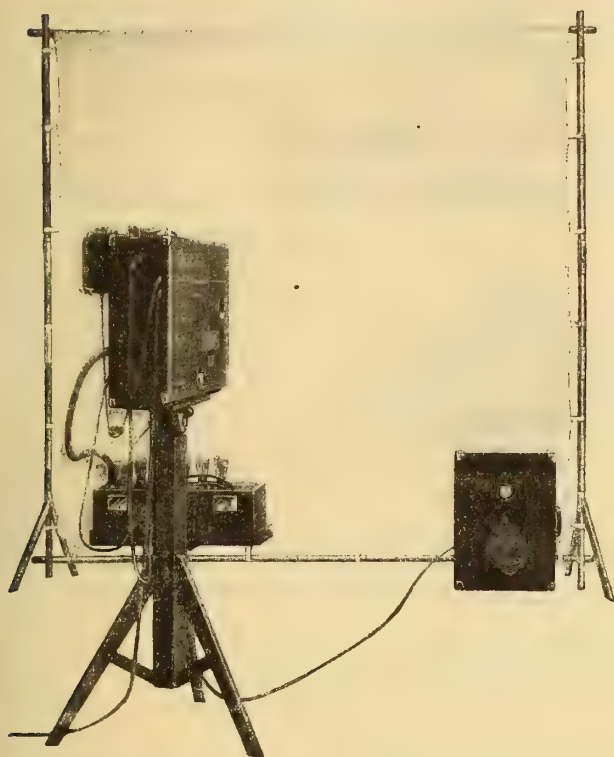
Mr. Lloyd James is at present broadcasting to English schools a course of Radio lessons on English pronunciation. The speech of an experimental class and of a controlled class has been recorded on gramophone disks at the beginning of the course. Similar records will be taken at the end of the year to test, against the controlled class, the progress made by those who have taken the lessons. It would be of extraordinary interest and value if similar experiments could be carried out with students making use of talking films as an aid in learning a foreign language.

This experimental teaching film arouses thoughts in other directions

than that of instruction in modern languages. For the phonetician, the ethnologist and the future historian, accurate records of speech can now be made available, records which will allow the scientist and the historian of the future not only to hear the voice but also to see the accompanying facial movements and indeed the gestures. The matter is now under consideration of the I. C. E. at Rome. It is clear that the value of such records would be enormously increased if the scientists of all countries could come to some common agreement as to the type of record to be made upon the talking film which would be of the greatest permanent value in the various branches of science concerned.

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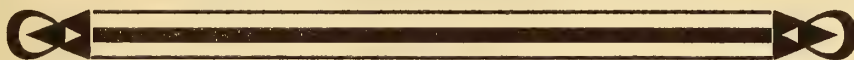
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## I. I. E. C. Enquiries

### YOUNG PEOPLES' IMPRESSIONS OF WAR FILMS

*The elaboration of I. I. E. C. enquiries and the entire legislative section of the Review are in the hands of Dr. GIUSEPPE DE FEO, Councillor at the Court of Appeal, appointed representative of the Ministry of Justice at the I. I. E. C.*

#### AVANT-PROPOS

The question of war films and their influence on young people is still far from having been properly discussed. The I. I. E. C. has dealt with it in this Review both in signed articles and in editorial notes but these could naturally form no definite conclusion. The question is too large for decisive treatment in newspapers or ordinary Reviews. As we said in our June issue, it is possible that the International Commission of Intellectual Cooperation (League of Nations) may be persuaded to deal with the matter thoroughly and examine all its aspects.

It seems to us opportune to note the results of an enquiry held in the pages of the *Revue du Cinéma*, Paris, and commented upon in *The Eclair* of Montpellier (issue of May 11th, 1931) by Pierre Emsey. This enquiry purposed collecting the opinions of various well known people on the value of war films. It was absolutely non-official and was not fully representative of opinion throughout the world of the Cinema but was of incontestable value in that, with the names it contains it gives good idea of the effect war films have upon the public minds.

M. Pierre Emsey very rightly remarks in this connection that the true war film has no thesis nor is it partial but in it, war, while represented as a destroyer of men, is also connected by the author with those men who do their duty without comment and find some slight satisfaction in the fact that they know war will destroy them. They are neither proud nor too humble, warriors nor cowards, heroes conscious or not, in fact simply men with all the complexity which Montaigne has attached to them.

Such is M. Emsey's opinion on what the war film should be. Let us

now see what the well known people questioned by the Revue have to say on the matter ;

M. Marcel AYME : " humanity has lost nothing of its instinct for bloodshed. In bull fights, the delirium of the crowd at the moment of death is highly suspect and quite likely, if the ancient gladiatorial combats were revived today, they would not lack enthusiastic crowds. Talk can do nothing against this instinct ; in the last hundred and fifty years there has been more talk of fraternity and more bloodshed than ever before ".

Henri BARBUSSE : " War films have a much smaller pacific effect than one might be tempted to believe. They excite the spirit of nationalism, put forward the idea of vengeance and reprisals. They must be looked at from this point of view ".

Emmanuel BERL : " psychologically speaking, war films may have an effect exactly opposite to that expected ".

Jean Richard BLOCH : " thinking that we act wisely we risk doing something extremely foolish ".

Albert CREMIEUX : " It is my opinion that these films have not the least consequence of any kind ".

Doctor G. DUMAS : The effective action of war films, however intense it may be, can have no great positive or negative effect ".

Luc DURTAIN : " the terrible image of war should walk beside contemporary civilisation like an uninvited guest, a terrible menace ".

Elie FAURE : " I do not think that war films, however vividly they paint the horrors of war, constitute useful propaganda for peace. On the contrary they are propaganda for war. The character of Aztec art with its chopped up corpses, joined with bloody mortar, of Polynesian art with its cruel composite monsters, of Hindu art with its atrocious Kali bathing in the blood of victims, scenes of child massacres that cover the walls of Italian crypts, scenes of blood realistic, even real, by modern masters, Tintoretto, Rubens, Callot, Goya, Delacroix, none of these have mastered the fury of our instincts ".

Paul MORAND : " When a war film is well made it can only make people want to fight ".

Jacque SPITZ : " And now I if must answer I will say that, as war does not depend upon individual psychology, pacific influence of the individual can never bring about peace ".

As for Pierre Emsey, he is not quite certain of the pacific effects which war films may have.

But any conclusive judgement in the matter would seem for the moment to be unobtainable.

In the meantime the I. I. E. C., wishing to contribute in a purely practical way to the discussion, presents the results obtained in an enquiry held amongst the schoolchildren of Italy and Belgium, two countries that have recently been at war.

## ITALY

### Character of the Enquiry.

This part of the enquiry, held by the I. I. E. C. in schools, concerns Italy, which has provided the first complete group of answers. The other results of this enquiry as concerning the remainder of the countries that have assured the I. I. E. C. of their collaboration in this practical work dealing with the effects of the cinema on young people, will be published as they come to hand at the Institute.

Thus, having examined in its many manifestations the phenomena of cinema fatigue, as derived from the answers of thousands of children and adolescents (1), the I. I. E. C. has attacked a problem of a particularly delicate nature and from which child psychologists may draw conclusions themselves of an equally delicate nature ; it is the problem of war films and the impressions and sentiments that they awake in children, young people and adolescents of both sexes and belonging to different classes.

In "The Social Aspects of the Cinema", published by the I. I. E. C. in 1930, the results of an enquiry made in 1928-1929 in the schools of Bradford, England, in order to ascertain the impression of war films on children, were examined. These impressions were gathered together and commented upon by Mr. C. N. Wilson of the League of Nations Secretariat in "Recueil Pédagogique" (July, 1929).

The enquiry was limited to 25 schools of which 17 were primary (six of them professional), six secondary and two high. Out of 1,737 answers obtained, 1,149 (of which 598 were from boys and 551 from girls), answered the questionnaire reasonably.

In "Social Aspects of the Cinema" an objective criticism of the method used in this enquiry was made. One of the chief objections was that the enquiry was not on a sufficiently large scale for general conclusions on the attitude of young people to war to be drawn. For appreciable results it was necessary to extend the range of such an enquiry to different centers and districts in different countries, which took part in the war or remained neutral.

The quantum itself in the Bradford enquiry was at fault. Indeed it is obvious that out of a population such as that of the United Kingdom, 1,149 answers represent very little. It may well be asked how answers from the North and South of England, Scotland, Wales and Ireland would compare with those obtained in the Bradford schools.

An enquiry cannot be considered complete unless it is wide and deep ; if not, the essential is lacking, the possibility of proceeding to objective comparisons. The I. I. E. C. has endeavoured in its enquiries to fulfill these conditions ; this enquiry has been started simultaneously in several countries ; the number of questionnaires distributed was formidable, and the number of replies obtained has never before been equalled in this type of enquiry.

The statistical data with regard to Italy, the only data ready for publication are as follows :

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(1) I. I. E. C. Review : December 1930, Jan. and Feb. 1931.



*Provinces covered by the enquiry and selected from the North, Centre and South of Italy — 27.*

*Answers returned — 25,042.*

*Answers discarded as being negative replies from children. who are not in the habit of visiting the cinema — 5,381.*

*Answers eliminated because they give no exact reply to the questions asked — 3,931.*

*Answers wholly or partly positive, or anyhow useful for the purpose of the enquiry — 15,730.*

Accordingly the replies deserving study included 15,730 boys and girls between the ages of fifteen and twenty-one, belonging to 742 different schools (elementary, secondary, high schools, technical schools and vocational classes) and taken from a total urban and rural population of more than twelve millions, and comprising every possible degree of intellectual development.

\* \* \*

Mr. Wilson's enquiry was directed towards ascertaining the impressions made upon children by six groups of films numbering altogether twenty-one. It was therefore very difficult for the spectator to form any original, or more or less original, idea of war as a social and biological phenomenon, a factor of undoubted importance in the world's history, and on that very account necessitating the fullest possible freedom on the part of the children to express their own opinions.

To restrict the young people to a number of specific films is at the same time a good thing, and a bad thing. It is good if the enquiry, as in the case of Mrs. Mary Alten. Abbott's "Thief of Bagdad", aims at ascertaining the particular impressions, or ideas suggested by the film in question and not at achieving any definite results. Its, however, a bad thing if the enquiry is used as a basis of generalisations. A film may, or may not, be technically and artistically excellent and may for these, or other reasons, make different impressions of a purely subjective value. The film may be tolerated, enjoyed and appreciated in very different degrees. The subjects of the examination may have seen other films, even films of the same kind, which may have had quite contrary effects upon their minds. Thus an enquiry which is limited to a specific group of films cannot be called complete.

The Institute's question No. 21 was very simple, as it only enquired of children "What do you think of war films?" "What thoughts and feelings do they stir in you?"

The children were therefore free to answer as they wished, and the enquiry left room for every kind of war film — documentary, historical, dramatic or purely entertainment films. The child, whether he had seen one or a hundred different films, was asked to record his individual impressions.

\* \* \*

During the process of analysing the replies friends and collaborators of the Institute, who as such had ample opportunity of checking our methods of work, raised certain objections to which we should like to reply briefly :

(a) As already stated, there were 15,730 positive answers, giving wholly or partly the ideas of the children on the question of war films.

At the same time the number of *opinions expressed* is not of course the same as the number of answers sent in. No. 21 of the questionnaire contained two separate questions; some of the children replied to both, and some to the first or second question only. Others again failed to synthesise their views, and expressed various ideas, more than it was possible to summarise, but which are nevertheless required for statistical purposes to be taken separate account of.

Hence the necessity, having given the figures for statistical purposes, of examining and weighing these individual opinions separately. It is far from our wish to restrict what they say to a few arbitrarily summarised proposals, but rather to reproduce as fully as possible views sometimes ingenuous, but more often definite and precise.

(b) Reference was made to the possible direct or indirect influence of the teacher. No such influence was exercised. The circulars accompanying the questionnaires, and other circulars issued by the Ministry of Education to local educational authorities set forth the duty of the teachers in categorical form. The questionnaire was to be regarded as a spontaneous composition by the pupil not on a single subject, but on a series of short topics, which presupposed a series of short answers. The teacher's duty was confined to reading the questions before distributing them, giving necessary information, and then collecting the replies and forwarding them to the competent authorities without any other notes than the name of the school, and his own name.

That these duties were faithfully discharged is shown beyond any manner of doubt by an attestation of the teachers themselves, and by the facts as we know them. All the teachers declare that, in accordance with the rules embodied in the questionnaire and in the circulars, they left the children completely free to say what they thought, and made no suggestions of any kind, but simply forwarded the answers exactly as they stood.

As regards the facts, the teacher's suggestions were obviously more likely to influence the younger children — those between ten and twelve, and children in rural districts; older children and young people living in closer contact with city life may be presumed to possess greater independence of thought, and were in a position to resist any possible suggestion.

We therefore reproduce in full two specimen pages, chosen from among the thousands of answers in the possession of the Institute, one of them relating to an elementary class in a country town, and the other relating to an elementary class in a small village. The diversity of replies from pupils in the same class is very clear proof of the absolute freedom left to the children.

If it were not so, suggestions from the teacher would have prompted the 3,931 children who have not answered the questions on war films, to fill up the questionnaire instead of writing "I have never seen one" or "I cannot answer this". These remarks all the more noteworthy when emanating from a class in which other children have given positive replies.

## WAR FILMS

<i>Province</i> : Sicily	Number of positive replies . . . . .	28
<i>School</i> : Form. 4. Girl's elementary school	No positive replies ' . . . . .	4
<i>Commune</i> : Ragusa (Sicily)	Total number of pupils . . . . .	32

*Age of pupils* : 10-12.

<i>First part of question.</i>	<i>Second part of question.</i>
" <i>I like war films</i> ". 7 children. (Parents' occupations 1 retail tradesman, 4 artisans, 2 farmers).	" <i>They make me cry. It is sad to see so many people killed</i> ". 3 children. (Parents' occupations : 1 retail tradesman, 2 artisans).
" <i>I do not like war films</i> ". 16 children. (Parents' occupations, 6 artisans, 6 farmers, 2 employees, 1 retail tradesman).	" <i>They encourage patriotism</i> ". 3 children. (Parents' occupations : 1 retail tradesman, 2 artisans).
" <i>I do not much care for war films</i> " 1 child, whose father was an artisan.	" <i>I am moved by death and bloodshed</i> ". 1 child, the daughter of an artisan.
	" <i>They make one sorry for children who lose their fathers</i> ". 4 children. (Parents' occupations : 3 farmers, 1 artisan).
	" <i>I do not like seeing people killed</i> ". 1 child, the daughter of an artisan.
	" <i>They fill the mind with sad thoughts</i> ". 1 child, the daughter of an employee.
	" <i>I do not like to see children losing their fathers</i> ". 1 child, the daughter of an employee.
	" <i>I should like to be a nurse</i> ". 2 children, both daughters of artisans.
	" <i>They make one feel so helpless</i> " 1 child, the daughter of a farmer.
	" <i>I shudder at seeing men killed</i> ". 1 child, daughter of a farmer.
	" <i>My thoughts are with the wounded, but I should be afraid to undertake to nurse them</i> ". 1 child, the daughter of a farmer.



## WAR FILMS

Province : Venetia.

Number of positive answers . . . . 13

School : 5th. Form. Mixed elementary school.

Commune : Torre di Mosto.

Age of pupil 10-12

<i>First part of question.</i>	<i>Second part of question.</i>
Boys.	Boys.
" <i>I like them</i> ". 1 child, the son of an artisan.	" <i>Enthusiasm for our soldiers' valour and desire to emulate them</i> ". 1 child, the son of an artisan.
" <i>More such films ought to be made to illustrate our victories in the War</i> ". 1 child, the son of an artisan	" <i>They make me think of the price paid for our great victory</i> ". 1 child, the son of an artisan.
" <i>They accustom us to the sad realities of life, and to the idea of national service</i> ". 1 child, the son of a farmer.	" <i>I think of the sacrifice of so many young lives, and our duty to follow their example if needed</i> ". 1 child, the son of a farmer.
GIRLS.	GIRLS.
" <i>They teach us to be grateful to our brothers who sacrificed their lives for their country</i> ". 4 children (Parents' occupations : 3 artisans. 1 employee.	" <i>I think that war is cruel, but sacred if it is fought for the defence of the country</i> ". 2 children, daughters of artisans.
" <i>They stimulate patriotism and accustom us to the idea of national duty in case of need</i> ". 2 children one the daughter of an artisan and the other of a farmer.	" <i>They accustom the mind to the necessity of bloodshed due to war</i> ". 2 children, daughters of artisans.
" <i>They are fine, but very moving</i> ". 1 child, the daughter of a farmer.	" <i>They make me think of our soldiers who died for their country</i> ". 2 children, one the daughter of a farmer, the other of an employee.
" <i>They accustom the mind to scenes of slaughter and therefore encourage cruelty</i> ". 2 children, one the daughter of an employee, the other of a farmer.	" <i>They arouse in me sad feelings</i> ". 1 child daughter of a farmer.
" <i>I like them</i> ". 1 child, the daughter of an artisan	" <i>Gratitude to our heroes</i> ". 2 children, one the daughter of a farmer, the other of an employee

(c) A close study of the questions and answers prompted in one of our critical questions : " Do you think then that the replies given reflect the views of the family and thus of the child's environment ?

It may be said with some approximation to the truth that this is the case with the smallest centres and in the country districts. A child of ten or a village boy can hardly be expected to have formed an opinion of his own, but will be expressing in a few simple words the views of his parents, friends or surroundings.

This very fact, however, increases the value of his statement. For whereas it would be extremely difficult, if not impossible, to distribute a questionnaire to adults on such a scale, a means has thus been found of directly ascertaining the opinion of a whole section of the population on the subject of war-films. The older children, on the other hand, may be presumed to be expressing views of their own based on experience, especially those living in large urban districts.

Further, as regards obtaining the views of a whole population and not of a small minority, any errors will be smaller than those arising out of the promptings and suggestions of the teacher, which would have the drawback to reflecting only the teacher's own opinion.

The same is indeed inevitably true of all such enquiries. Who can be sure, for example, that the Wilson enquiry was free from suggestions by teachers or environment ?

For purposes of enquiries, as for statistical purposes, a single fact or a single figure is insufficient to constitute a phenomenon. Such fact or figure may be the artificial or erroneous result of unknown factors or different systems of calculation. Only the general body of facts or the sum of figures are valuable.

(d) The remark made about the discrepancy between the total number of positive replies and the total individual opinions of the pupils applies also to the occupations of the parents. The questionnaire included a special column for this information, the purpose being to make the enquiry as objective as possible by embracing not only the professional or working classes, but the whole population. The statistics, therefore, are compiled from answers given by children of workmen, peasants, employees, professional men, employers, "rentiers" and tradesmen, — all the social classes, in fact.

At the same time, some of the answers fail to give the information asked for. Some have forgotten to fill in the column, while others have written merely the word "orphan". In the latter cases it would have been useful to be told the mother's occupation, if alive, or the occupation of the father in his lifetime. Some of the children furnish these particulars, others do not. The result is an unavoidable discrepancy between the number of replies and the number of occupations. Some 13% of orphans give no exact information as to the occupation of their dead parents.

*(To be continued).*



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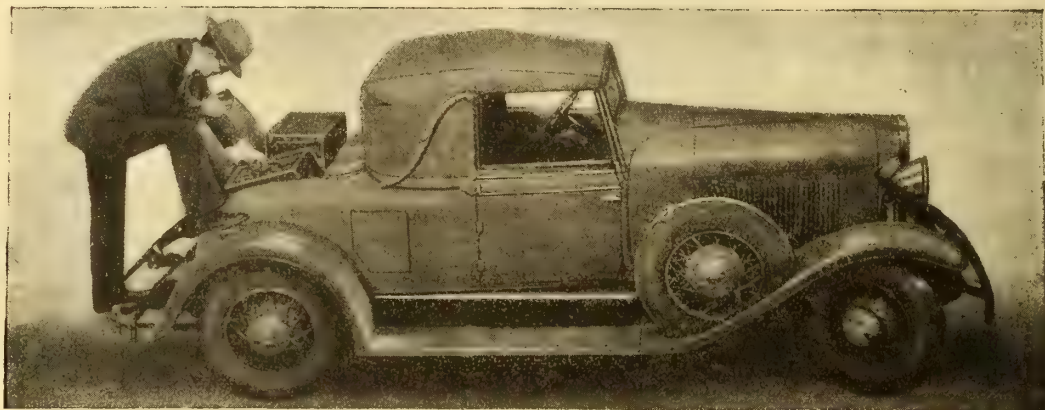


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## CHINA AND THE I. I. E. C.

In devoting a number of pages in this issue to the subject of Chinese Cinema legislation, we are convinced that we are offering our readers a most interesting study.

Few persons know, we are sure, that the Nankin Government studies with the greatest interest all sides of the Cinema problem both in as much as it is necessary to preserve the masses from influences judged to be pernicious and also in as much as it is desirable that the Cinema be used as a means of popular education.

Our Institute follows the action of the Nankin Government very keenly and the more so because there has been official collaboration between them.

Besides the direct relations established with the Foreign Office — to which we are indebted for our present information — other relations exist between the Nankin Government and this Institute through the L. O. N.

When the Nankin Government applied to the General Secretary of the L. O. N. for information as to what help it might expect from Geneva with regard to the re-organisation of schools in China, our Institute was asked to give a general outline of the role which the Cinema might play in such a re-organisation.

And this role is of the greatest importance, considering the psychological characteristics of this great Asiatic people, the ideographic character even of its writing, the considerable extension of analphabetism, the necessity for a vast, organic and systematic work of propaganda, of hygiene, of social prevention, of agricultural development, etc . . . quite apart from the definite role of the Cinema in education itself, the lifting up of the intellectual level of the masses.

In January 1931, the International Commission of Intellectual Co-operation decided that an expert in educational Cinematography named by the I. I. E. C. should go to China, accompanied by others named by the I. C. I. C. itself in order to make acquaintance with the various authorities and find out exactly what direction the Chinese Government wish to take.

In agreement with Prof. Gilbert Murray, president of the I. C. I. C., Sig. Alfred Rocco, president of the I. I. E. C. named Baron Alexander Sardi of Rivisondoli, an eminent political personality who has for years been concerned with educational Cinema, as expert. The Director of the I. I. E. C. was prevented by serious illness from accompanying M. Sardi on this mission but he edited with him an organic and practical proposal to be submitted to the Nankin Government which might later be subject to definition and development with the help of competent delegates and, naturally, on an international basis, given the interest which all countries producing educational films will certainly find in so large and extensive a proposal, in the Chinese world.

During the completion of Sardi's mission, relations between the Institute and the Nankin Government become more intense. The Chinese Minister of Education has recently informed the Institute of the Constitution of a National Educational Film Centre in November last. This fact shows that the idea is becoming concrete and the great prospect comes nearer reality.

The I. I. E. C. is very glad of it. Everything at its disposal, its knowledge of the various aspects of the Cinematographic problem, its relations with producers, its practical experience, all is willingly placed at the service of the Nankin Government.

Owing to the exceptional importance of this problem we will return to it again shortly.

Of course, when M. Sardi returns we shall press him to give our readers his impressions on what can be done practically in China, on his first contacts with the authorities in Nankin and on the results of his first work of generic propaganda in favour of the educational Cinema and popular education. The I. I. E. C. has the intention of continuing this work started by M. Sardi to develop it in the full conscience of duty, holding itself at the disposal of all governments and public and private administrations so that educational Cinema may in reality become what for many years it has been in our fervently propagandist minds, a formidable instrument for the spiritual progress of humanity.



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## FILM CENSORSHIP AND EDUCATIONAL FILMS IN CHINA

In the January 1931 issue of this Review was published incomplete information on Film Censorship in China, taken from an article in the Exhibitor's Herald World of Chicago (No. 3, July, 1930). The principals inspiring Chinese censorship, the organization of the board and its working were all examined in this article, from the point of view of producers and distributors, hence the incomplete nature of the information.

Today, thanks to helpful communications from the government at Nankin, we are able to give complete information on this subject.

There is one consideration, elementary perhaps but not fully understood by producers and distributors which gives to the ruling of the Chinese government a very particular character.

It is only recently that China has awakened from a torpor resultant of its amazing civilization dating back to the Emperor Yu, founder of the Hia Dynasty, twenty-two centuries before Christ. A civilisation unequalled by the barbarous westerners and perhaps never surpassed. It must never be forgotten that the Chinese were acquainted through Lao Tse and Confucius with the moral precepts, which are the basis of younger religions, long before the Christian era.

China slept amidst her magnificent art, philosophy and literature as if exhausted from the effort of creation and thought of her fine intelligences.

Her national river, the Yang-Tse-Kiang of geographers, the Blue River of artists and popular fantasy continued to pour down from the Tibetan mountains ; and the heavy junks, laden with goods, made their way on

the stream, now smooth, now rough. But the colossal Empire slept as if never to awaken.

However the spirit of revolution was there. It suddenly revealed itself to the stupified and anxious Westerners and from disordered and confused beginnings grew into reality. Life, ceaselessly renewing itself shook the people from their sleep and awakened the national conscience. Today civilisation is renewed in a great manifestation of will. Across inevitable early errors and the enthusiasm of the masses, the future is being prepared. China cannot fail with her ancient and glorious traditions.

One side of this awakening is shown in the interest which the Nankin government has in a great modern invention, the cinema. The rules and regulations issued prove this interest and the cinematographic industry is obliged to take notice of it, for in this awakening there are unknown and possibly menacing facts.

However great China's desire to free herself from foreign influence in all spheres may be, her local cinema industry is not developed to the point of self-sufficiency and western producers and distributors should not lose sight of the following essentials :

(1) to avoid wounding the sentiments, the manner of living and thinking of a country that is throwing its weight into the world balance ;

(2) to avoid showing subjects which might give a bad impression of western peoples.

It is certainly not in showing films of the shabby side of western life that we may construct a model for the Chinese.

In no case should films be more strictly



controlled than when they are destined for foreign peoples.

Instead of showing easterners those sides of western life which would help them to do us credit we teach them to despise us. We may under certain conditions circumstances permit the local projection of films which do no credit either to the Cinema or to ourselves. Our manner of life and though, our mutual knowledge and our auto-critical faculties enable us to distinguish in matters in which the distant foreigner would be powerless.

If there are distributors who do not take heed of these things, the various governments should forbid the exportation of films which might prejudice us in the eyes of distant peoples.

Rigid selection is then the essential condition of mutual understanding.

A missionary in China, much interested in the work of the Institute, has told us of a typical result of showing certain films to undiscerning people. In a Chinese town, a family was one day found suffocated by gas escape. At first this was thought to be only a tragic accident but in several days the same thing happened to several families. The police then held an inquest. Investigation showed that the cases of suffocation were actually murders committed by servants in imitation of what they had seen in a Western film.

This story amidst many others shows the necessity for extreme care in selection. The greatest attentions should be given to removing examples bad for simple people. Chinese legislation tends precisely this way and it is to be congratulated upon its tendency to influence a type of production harmful both to eastern and western peoples.

\* \* \*

#### FILM CENSORSHIP LEGISLATION

Chinese Cinematographic Legislation consists of the following :—

Law of November 3rd 1930 constituting the Film Censorship Committee.

Regulation of February 3rd 1931 putting the above law of November 3rd 1930 into execution.

Internal Regulations of the Film Censorship Committee of the same date.

*General Regulations.* — No foreign or Chinese film can be shown within the boundaries of the Republic without having been submitted to the Film Censorship Committee at Nankin and thus obtained a certificate.

Demands for Certificates are made in duplicate on forms with the following indications :—

- (a) title and subject of film (if foreign original title with translation must be given)
- (b) number of parts, reels, and length
- (c) cost of film
- (d) place and date of production
- (e) names and other essential facts enabling the identity of producers and actors to be established
- (f) name and address of applicant and other particulars of identity.

*Censorship Committee. Its Composition.* — Article 3 of the law prescribes that film control be exercised by a Film Censorship Committee composed of seven persons, four named by the Minister of Education and three by the Home Office. Representatives of the Propaganda Office of the Central Kouomintang may be called upon to give expert advice to the Committee. By article 2 of the regulation giving force to the law, it is the duty of the Minister of Education to elaborate the internal arrangement of the Committee itself and to submit it to some person particularly competent in the matter.

The duties of the Committee are :—

- (1) to view films of Chinese or foreign production
- (2) to issue projection certificates for the Republic and exportation certificates
- (3) to ban films which deserve to be banned on moral or political grounds or for other reasons based on the particular mentality of the people of the Republic, and to penalize those who offend.

The Committee elects from its members

a permanent secretary, charged with current administration and routine, who is at the same time president of the Committee itself. This secretary has two aides and a technical expert at his disposal.

Article 4 of the Regulations of the *Committee* points out the fact that its members are not remunerated, with the exception of the permanent secretary, his aides and the technical expert who receive a certain salary.

All the members of the Committee should always be present at projections of films. In case of being legitimately prevented, the Minister should be informed so that a substitute may be sent.

The Committee must present a report of its activities to the Ministries every three months. By article 7 of the Internal Regulations it may propose modifications of its own structure to the judgement of the Ministers concerned who may decide the manner after taking expert advice.

*Temporary Regulations.* — Article 12 of the enforcing Regulations stipulates that all projection certificates issued by authorities previous to the institution of the present Committee must be submitted for exchange for a new certificate. For this it is only necessary to send a formal demand containing a resumé of the film together with the old certificate.

Application for these new certificates should be made, according to the regulations within three months after the institution of the law and the new Certificate will then be valid for a term of three years dating from the date of issue, not of the new Certificate itself, but of that for which it is exchanged.

*The Working of the Committee.* — When the Committee raises no objection to a film, on any of the counts to be mentioned below, it grants the projection certificate. This certificate can be without conditions if the film is considered entirely harmless or conditional if the Committee judges that certain parts may be modified without spoiling the logical or artistic qualities of the film. If local education authorities object to films

passed by the Committee they have the right to ask it to examine the film again, and if it should see the objection has foundation it may cancel the certificate. It can also cancel certificates granted to films which have subsequently undergone modification. In this connection Article 9 of law stipulates that as such modifications may completely change the nature of a film they must be followed by a completely new projection of the film before the Committee. The delivery of the Committee certificate is accompanied by the return of the synopsis of the film which was sent with the original demand officially sealed.

The certificate must be screened before each projection of the film.

*Reasons for Banning Films.* — Article 2 of the law divides motives for banning into four groups :

(a) are forbidden, in the first place all films susceptible to ridicule the Chinese race or to wound its dignity especially by comparison with Western peoples.

(b) also films inspired by ideas contrary to the moral and social principles on which Chinese life is based.

(c) also, in general, films which, in the judgment of the Committee, are likely to harm morals or disturb public order.

(d) and finally, for social and religious reasons those films which may promote superstition or heresy are forbidden.

*Duration of Projection Certificate.* — Particular note must be made of the fact that under Article 7 of the law, projection permits granted by the Committee are valid for only three years. After this time the film should again be shown to the Committee. In case of loss or destruction of the permit a new one should be applied for.

\* \* \*

In our note to an article in this Review (January 1931) we brought to mind the fact that even since March 1930, this Review has insisted on the importance of limiting the validity of film censorship certificates.



We may observe in this connection that the life of a film is so dependent on its technical and topical value, that is to say, upon circumstantial conditions, above all as concerns cinematography. Thence the necessity of preventing the circulation of films which are out of date from every point of view and may give a poor opinion of the technical, artistic, intellectual and moral evolution of the cinema.

States which limit the validity of Censorship Certificates are still rather rare. For the Orient, Article 7 of the Chinese law is particularly remarkable.

*Censorship Fees.* — Article 12 of the Chinese law exempts all National products from censorship charges, but imposes a fee of 10 dollars per 500 metres (or fraction) on all foreign productions.

Other fees are fixed by Articles 5 and 7 of the regulations.

The certificate itself is charged 2 dollars plus a stamp duty of one dollar. Each copy of a film requires a separate certificate and the same costs are involved in each case. In case of loss or destruction, duplicates are charged at the same figure.

*Auxiliary Organs.* — According to Article 10 of the law and Article 24 and 25 of the Regulations, the Committee may appoint one or more persons to inspect cinemas. These persons may, upon production of identity papers, ask the distributors and cinema managers to show their projection certificates and to show them the original copy of the film as approved by the Committee. The latter may also grant the facility of exercising this control to local educational authorities.

*Film Exportation.* — Article 8 of the Regulations concerns exportations of films. It attempts to prevent films made in China by Chinese or Foreign companies from giving a false or prejudicial view of Chinese life and customs.

All films for exportation must be submitted to the examination of the Committee, even when the latter has authorised their projection within the country. In the lat-

ter case the demand for the exportation permit should be accompanied by the projection certificate. The delivery of the exportation permit entails the same fees as the projection certificate.

*Penalties.* — A fine of a maximum of 300 dollars may be imposed :—

(a) upon whosoever offends against the provisions laid down in the law or its regulations as concerns cinematography within the boundaries of the Chinese Republic.

(b) upon whosoever exports or tries to export a film without authorisation.

Penalties in these offences are applied by the police at the instigation of the Committee.

\* \* \*

## EDUCATIONAL FILMS

As a result of a resolution approved by the Permanent Executive of the Kouomintang in March 1931, certain measures have been taken to ensure the organisation of educational Cinema in China on a methodical and legal basis.

In the first place, the creation of a central Commission of Educational and Instructional Films was deemed necessary, to which end the following resolutions were directed:—

(a) The Commission reserves the right to regulate at will educational Cinema in China and the means to popularise it.

(b) The Commission is composed of seven or nine members :— The President of the Propaganda section of the Kouomintang, the Minister of Education and the Home Secretary, permanent honorary members and the others are named by the permanent Executive of the Kouomintang and are chosen from persons competent in the matters of popular education, instruction and cinematography.

(c) An Executive Committee, formed of members of the Commission and elected by it, is charged with the conduct of current business.

(d) The Commission has at its disposal various services, split up into sections and



sub-sections. All these services together form the Central Institute of Cinema at the head of which is placed a President, elected by the Central Executive of the Kouomintang upon the recommendation of the Commission. Heads of sections experts and secretaries are engaged according to the work to be done and are chosen by the Commission on recommendation from the various heads of sections.

(e) The Commission should meet twice a month, all decisions with regard to it should be taken by the Central Executive of the Kouomintang.

*What is expected of the Commission.* — Such is the administrative and bureaucratic organisation of the Central Commission of Educational Cinema. Here are its "raisons d'être", and the means at its disposal:—

The general principle adopted in matters of Educational Cinema is that all productions should be inspired strictly by the teachings of the founder of the Chinese Republic, Sun-Yat-Sen and should conform to those rules which the National Government may think fit to formulate.

The General Section, the Technical Section and the Production Section of the Central Cinematographic Institute, should, according to the originators, be created and ready to commence work at once.

An initial credit of 40,000 dollars Mex. was granted to the Commission whose normal monthly expenditure should not exceed 8000 dollars.

The Commission's task during the first six months of its existence consists in the collection and production of original films of educational and even dramatic nature and to form a capable staff specialised in artistic production. After these first six months the Commission should proceed with the construction of an experimental studio and workshop for camera construction. This second part of the Commission's programme

should be accomplished in four months at the outside and for it the Government should provide a further credit of from 150,000 to 300,000 dollars Mex.

At the same time the Commission should undertake various studies and proceed with the necessary preparations for a large "National Cinema Theatre" and well equipped studios. The Central Institute of Cinematography should provide qualified staffs for these.

In the formation of the Central Commission of Educational and Cultural Cinema it was envisaged that the funds available might not be sufficient, given the size of the proposed task. In this event it was admitted that the production of scenarios prepared by the Commission might be confided to private companies which might derive from them a certain commercial profit without departing from the course shown by the directors of the Commission. The latter should provide both producers and principal actors.

Finally as concerns foreign propaganda, the Commission were authorised to make use of China's official diplomatic representatives.

\* \* \*

As we have said above, all these resolutions were taken in March 1931. Given the size of the task accorded to the Commission and the time allowance, it is scarcely possible to know what has as yet been accomplished.

However, all Chinese legislation on Film Control and Educational Cinema is worthy of the closest attention. Considering these in connection with the Educational Cinema movement in Japan, of which we have already written in this Review, it is apparent that the Orient is taken a growing interest in these matters and wishes to contribute to the general improvement of theatrical cinematographic production and to use the Cinema as a means of culture and progress.

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PARIS : Rue de la Chaussée d'Antin, 12. — Telegrams : *Pittafilms*.

## 10 — Film Renting Agencies — 10

TRIESTE — Via F. Crispi, 4 — Tel. : 72-8 — Telegrams : <i>Pittafilms</i> .	BOLOGNA — Via Galliera, 62 — Tel. : 28-45 — Telegrams : <i>Pittafilms</i> .
VENICE — S. Benedetto Calle Benzon, 3932 — Tel. : 30-40 — Telegrams : <i>Pittafilms</i> .	FLORENCE — Via Martelli, 4 — Tel. : 25-617 — Telegrams : <i>Pittafilms</i> .
MILAN — Via Privata G. Mangili, 1. — Tel. : 64-341 and 64-342 — Telegrams : <i>Pittafilms</i> .	ROME — Via Viminale, 43 — Tel. : 41-869 — Telegrams : <i>Pittafilms</i> .
TURIN — Via Arcivescovado, 18. — Telef. : 50-248 ; Telegrams : <i>Pittafilms</i> .	NAPLES — Via Cesare Battisti, 53 — Tel. : 25-526 — Telegrams : <i>Pittafilms</i> .
GENOA — Via Ugo Foscolo, 4 — Tel. : 51-174 — Telegrams : <i>Pittafilms</i> .	PALERMO — Via Emerigo Amati, 312 — Tel. : 13-109 — Telegrams : <i>Pittafilms</i> .

## 7 — Local Agencies — 7

BARI — Via Malta, 6 — Tel. : 52-793 — Tel- egrams : <i>Fimbord</i> .	SPEZIA — Via Roma, 2.
TRENTO — Via Belenzani — 15 Tel. : 5-26.	CAGLIARI — Via Roma, 20 — Telegrams : <i>Pittafilms</i> .
ANCONA — Via XX Settembre, 42 — Tel. : 5-40.	CATANIA — Via Coppola, 3.
	UDINE — Via Carducci, 2 — Tel. : 2-009.

## Agencies for Projection on Board Ship

GENOA — 6, Via Malta — Tel. : 52-793 — Telegrams : <i>Filmbordo</i> .	TRIESTE — 4 Via Francesco Crispi — Tel. : 72-80 — Telegrams : <i>Filmbordo</i> .
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## *Information and Comment*

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### THE FRENCH COMMITTEE OF THE I. I. E. C.

One of the principal aims of the Rome Institute is to bring about an International collaboration in matters of Educational Cinema which may be rendered more efficacious by the efficient coordination of national interests of this kind.

The general programme of the I. I. E. C. includes the consideration of all questions having to do with the Cinema as an instrument of cultural value, popular education and instruction. For this reason there exist a large number of public and private institutions interested in its activities and it is necessary for the I. I. E. C. to devise some method of linking up all these interested parties. For it is only in this way that duplicate work and misunderstandings can be avoided and the great task of the Institute fulfilled : by national coordination of Cinema interests.

As far as public institutions are concerned this coordination has already been effected. All relations between these institutions in the various countries and the I. I. E. C. pass through the Foreign Office of the country concerned, more precisely through that department which deals with League of Nations matters. A similar coordination should surely exist in the world of film production and consumption, the latter being composed of a vast number of people who deal with the problems of cine-education with the greatest interest, intelligence and competence.

Such coordination seems all the more necessary in view of that part of the Institute's work which concerns film documentation, research and propaganda which should be decentralised and spread out through organisations working in national spheres. It is obvious that such special work will be better done by those living in the locality and therefore understanding more completely its needs and possibilities. Their work will obviously be more rapid and more useful.

At the beginning of 1932 — during which year the I. I. E. C. intends to extent its sphere of positive activity — The International Review of Educational Cinema is happy to be able to announce the official constitution of the French Committee of the International Institute of Educational Cinema. This committee, born of the enthusiastic and friendly initiative of M. Charles Delac, President of the French Syndical Chamber of Cinematography and its Dependant Industries, who has also helped the cause of the Educational Cinema as a director, has been officially recognised by the French Government and has been formed of well known people representing all those organs and institutions which are interested in the work of the Institute.

The French Committee — to whom the Review extends its heartiest greetings — has already commenced its work and has shown from the performance of its first duties the extreme importance of its collaboration in matters of French film market information for producers and consumers and in a general way in all those matters of coordination mentioned above.

M. Charles Delac and M. Benoit-Levy have been confirmed in the Offices of President and Secretary of the Committee respectively and the other members are as follows : —



- MM. BARRIER, Academic Inspector, Joint Director of Primary Education at the *Ministry of Public Instruction* ;
- BENOIT-LEVY, Producer of educational films ;
- BONVOISIN, Director of the *Central Committee of Family Allocation* ;
- BRUNEAU, General Secretary of the permanent Commission of the *National Congress of Educational Cinema* ;
- CAVALLON (Dr.), Head of the Department of Prophylaxy of Venereal Diseases at the *National Office of Social Hygiene* ;
- CHAIX, *President of the Touring Club of France* ;
- CHATAIGNEAU, Head of the Department of French Institutions Abroad at the *Ministry of Foreign Affairs* ;
- CHATAIGNER, President of the *Professional Association of the Cinematographic Press* ;
- COISSAC, Director of "Cineopse", Correspondent of the I. I. C. E. ;
- COMANDON (Dr.), Sectional Director at the *National Office of Inventions, Scientific and Industrial Research* ;
- CUNY (le Commandant), of the *Central Committee of the French Red Cross* ;
- DAVID, Foreign Trade Advisor ;
- DEBRIE, Corresponding member of the I. I. C. E. ;
- DELAC, President of the *French Syndical Chamber of Cinematography* ;
- DEVINAT, Chef de Cabinet at the *Home Office* ;
- DEVRAIGNE (Dr.), President of *Maternal Insurance* ;
- DULONG, Secretary to the Embassy, Sectional Director in the French Service of the L. O. N. at the *Foreign Office* ;
- MM. DRILLIEN, of the *Ministry of Commerce* ;
- GRUNEBaum-BALLIN, General Secretary of the *Higher Council of Cinematography* ;
- FOCILLON, Professor of the *Sorbonne*, Member of the Administrative Council of the I. I. E. C. ;
- GIGODOT (Commandant), of the Propaganda Bureau of the *Air Ministry* ;
- LABBE, of the *Undersecretariat of the Beaux-Arts* ;
- LEBRUN, Assistant Director of the *Museum of Pedagogy* ;
- LECLAINCHE (Dr.), of the *Ministry of Public Health* ;
- LUC, Joint Director of Technical Instruction, *Ministry of Education* ;
- LUMIÈRE, Member of the *Institute*, Member of the Administrative Council of the I. I. E. C. ;
- MARTIN, General Secretary of the *Federation of Regional Offices of Educational Cinema* ;
- NOIROT, of the *Ministry of Merchant Marine* ;
- PANAFIEU (de), Secretary to the Embassy, Editor in the French Service of the L. O. N. at the *Foreign Office* ;
- PIQUENARD, Director of Labour at the *Ministry of Labour* ;
- REYMOND (le Chanoine), Director of the *Catholic Cinema Committee* ;
- ROUX-PARASSAC, Cinematographic Lecturer, Corresponding Member of the I. I. E. C. ;
- VALLAT, Director of the *National Tourist Office* ;
- VIBOREL, General Secretary of the Propaganda Commission of the *National Office of Social Hygiene* ;
- VUILLERMOZ, Writer.

We most sincerely hope that similar committees may be shortly formed in all countries as centres of fundamental activity.

And the expression of this hope leads us to formulate another, that a congress may in the near future be held at Rome consisting of representatives from all the national centres in order to complete the work of International collaboration in matters of the Cinema.

## SOCIAL PROBLEMS OF THE CINEMA

The conference held last October at the I. I. E. C. by the International Council of Women (Cinema Commission) to which the last number of the Review was devoted, attracted the attention of governments, competent bodies and producers to the necessity of exercising a severe control over films in order to avoid their becoming a corruptive influence instead of a salutary one from a moral and spiritual point of view.

Almost at the same time Mr. Raphael permanent delegate of Greece at the L. O. N., presented a report in which he examined the criminal statistics in his country and noted eight cases of precocious crime in adolescents (14 to 18 years) which were attributed to the pernicious influence of certain crime films. These young criminals wished to do in their own lives what they had seen on the screen.

An enquiry made by the Metropolitan Police (Home Office) and limited to Athens, Piraeus and Salonica produced the following statements :

1. The high percentage of crime films and war films in the programmes ;
2. that these were shown almost exclusively in popular halls but that superior films of the same kind were also successful in de luxe halls ;
3. that despite the very small prices charged at popular cinemas, the proprietors reaped a substantial profit.

Mr. Raphael observes that youthful spectators are especially interested in the means adopted by criminals in these films to stave off police pursuit and avoid detection. Scenes of escape and fighting, so prominent in adventure films, excite the young spectator and incline to make him commit mechanically the actions seen on the screen.

It is true that most of these films end in triumph for the police, victory of good over bad, but this result, introduced at the end of so many brilliant exploits scarcely affects

the general suggestive effect on unwary youth.

The Greek Government has not failed to take vigorous legislative measures regulating the admission of young people to cinemas and controlling the films themselves.

But, as Mr. Raphael observes, if such measures have given all the satisfaction that could be expected from them, it is nevertheless to be hoped that these repressive measures may be supplemented by some positive action giving "impulse to good".

These observations have their importance. The question to which they have reference was raised at the Rome conference of the I. C. W. It had already been dealt with in this Review and more fully in "Social Aspects of the Cinema", an I. I. E. C. publication (March 1930). In this volume were impartially gathered the opinions of those who consider the cinema as corruptive and demoralizing and also the opinions of those who consider that the faults of the Cinema in this respect have been exaggerated and that it should, on the contrary, be given credit for educating socially.

We will not repeat the various arguments. For the I. I. E. C. the fundamental point lies less in the value or character of the films shown than in the necessity of considering :

1. The possibility of educating the public morally and spiritually so that it may itself distinguish between good and bad, vulgar and inspiring ;

2. The possibility of establishing objectively the educative or anti-educative significance not only of the film, but also of all other methods of thought diffusion and knowledge spreading ; newspapers, theatres, books, etc.

Indeed although the cinema is charged with many crimes, other forms of amusement have not been subject to the same scrutiny in this respect.

Before the Cinema existed in its present

dramatic form, those interested in public morality and child defence attacked the crime pages of the press. Should the Cinema wipe out these previous attacks? It is logical and necessary that all enquiries into precocious crime should treat all possible sources of influence in order to arrive at a real idea of the Cinema's influence in immorality and crime.

It is probable that such an objective enquiry would not end in a decisive condemnation of the Cinema.

As for the "Cinematographic Education" of the people, especially of young people, which should lead the public to better judgment of films; it is essential to note in the first place that adventure and crime films have their greatest success in countries where there is little or no Cinema production and where attendance is small. For distributors in these countries are obliged to import cheap films of doubtful quality or rather out of date.

Thus with a lack of superior productions to balance the moral effect of these poor films, the public taste has fallen very low.

Additionally, when national production fails or is not large enough, there is no means of establishing a production code such as exists in America.

The principal cause of the bad effects now noticed lies therefore essentially in the necessity on the part of the distributors to present sensational films in order to make money.

How may this be remedied? In those countries where production is non-existent or insignificant, the authorities should exercise a vigorous and severe control of films and intervene both to ban really dangerous films and to distinguish between those which are suitable for adults and minors.

In those countries where production meets demand, or at least competes with the foreign product, it is the duty of civil authorities and all those who have child welfare at heart, of the government itself to intervene and oblige producers to maintain a certain moral level in production. In general this is an inevitable effect of competition.

It is this way that the public taste forms slowly but surely and the public becomes critical, deserting those halls where the films are behind the general evolution of "Cinematographic conscience".

These are in our opinion the facts of the problems. However the pages of this Review are open to all those who wish to express their thoughts in the matter.

## TECHNICAL INSTRUCTION AND PROFESSIONAL ORIENTATION

At the International Congress of Technical Instruction held recently in Paris, the question of the use of the Cinema in professional Orientation was of the greatest interest. This was augmented by the general report tendered by M. Jean Benoit-Levy and the subsidiary national reports by Herr Burberg (Germany), M. Hiernaux (Belgium), B. Rava (Italy), Spacek (Tcheco-Slovakia) and Madame Leone Bourdel (France).

M. Benoit Levy also gave information on the U. S. A. and on England from a report by Mr. Fairgrieve before the British Geographical Society.

Edited by a producer specialised in educational films the general report on the Cinema in Professional Orientation, Apprenticeship and Technical Instruction, formed a basis on which the Congress discussed the question of professional instructional films, fully, earnestly and practically, taking into consideration the practicability of various cinema systems (sound, silent, standard and sub-standard film). The discussion ended in the adoption of the resolutions which follow. These impress the I. I. E. C. with their importance and with the ever increasing confidence which is placed in the Institute in National and International circles as the authorised centre of Educational Cinema.



## RESOLUTIONS ADOPTED BY THE CONFERENCE

1. — *That a centre be formed in each country, a sort of National Institute of Cinema as applied to Technical Instruction and Professional Orientation having the following functions:*

(a) *to study the film needs of Professional Orientation and technical Instruction and to keep up to date the already existing film catalogue of suitable films:*

(b) *to collaborate in making films with due regard to advances in teaching and Cinema technique:*

(c) *to constitute a psychological research committee to control results obtained and so constantly improve this new method of instruction.*

2. — *That the permanent centre of Instruc-*

*tional and Professional Cinema at the I.I.E.C. which is occupied with the centralisation of information concerning existing films may be used as a liason body between the various National Committees in order to facilitate international collaboration.*

3. — *That a sub-standard format of film be adopted in order to facilitate the distribution of films.*

4. — *That the various governments take steps to ensure the use of non-fam films at all educational projections.*

5. — *That the various governments encourage as much as possible the projection of films dealing with professional Orientation and Technical Instruction in particular by reducing taxation in this field.*

## EDUCATIONAL CINEMA IN BRAZIL

One of the principal reasons for which this review exists is to make known the advances of educational and instructional films in the various countries, advances which testify to the growing power of this form of educational culture.

Today in a special number of "Escola Nova" of San Paolo, devoted to educational cinema, we find evidence of the interest of the Brazilian school directors in the educational screen and of the importance which they accord to its use in schools.

We find in an article by Mr. Laurent Filho, Director General of Education, information of the greatest interest. Mr. Filho speaks of a commission composed of Mr. Valencio de Barros, Galaor de Arango and J. de Oliverra Orlandi, charged with the study of educational cinema in all its aspects. The first results of this commission are considerable: a film library composed of a fair number of interesting films suitable for primary education has been formed by the Board of Education; more than fifty educational institutions are equipped with projectors; educational film production has

started at San Paolo; plans are out for the formation of the San Paolo Institute of Educational Cinema, which will serve as a centre for all individual production effort and the distribution and use of educational films.

These first results, Mr. Filho remarks, do not represent the solution of the whole problem. They merely show that a good start has been made. Perseverance is necessary because the task is long and difficult but if other countries have succeeded there is no reason why Brazil should not.

These words of Mr. Filho prove that our Brazilian friends do not lose sight of difficulties in their enthusiasm and that they are determined to overcome them.

This special number of "Escola Nova" contains other interesting articles, clear, precise, and profound studies on the subject of the cinema applied to different kinds of education.

The Brazilian movement in favour of educational cinema began with the exhibition of projectors at Rio de Janeiro in August, 1929, about which Prof. J. Serrano wrote in

the October 1930 number of the Review. At this exhibition a large quantity of informative literature was distributed, projections and demonstrations of projectors were given to schoolmasters and other interested parties.

In short this Exhibition helped greatly to create a favourable attitude to the cause served by the I. I. E. C. and it has found clever and active supporters amongst Brazilian intellectuals.

### **DOMINION EDUCATIONAL FILM ASSOCIATION INC., TORONTO, CANADA**

This Canadian-organized association will serve as a national "clearing house" of educational film and slide information, etc., with headquarters at Toronto, and branches in the Provinces.

The new Association has, as one of its aims, the promotion of a more intensive application of the 16 mm. educational film in the Canadian schools and universities, as teaching aids, correlating with existing courses of study.

Film and slide circulating operations will be undertaken as far as possible in conjunction or collaboration with various Government departments, including the Federal, Ontario, and Quebec Motion Picture Bureaux, and academic administrations throughout the Dominion.

The formation of the Association was prompted by many encouraging expressions of opinion obtained from outstanding academic and citizenship sources. It is hoped that through this national medium, educational film adjustment and extensions will be made which will measure up to the progress that has been made in other countries along these lines. It is also hoped that some affiliation with the International Educational Cinematographic Institute and the National

Academy of Visual Instruction will be arranged in due course.

\* \* \*

Mr. R. B. Shaw, of Toronto, Canada, is perhaps the most active exponent and advocator of visual education in Canada at the present time. He is responsible for the Canadian educational film movement which has resulted in the founding of the Dominion Educational Film Association.

No one has been more instrumental than he (Mr. Shaw) in awakening interest, in Canada, in the value of visual education, especially in connection with school and university work. His efforts, involving considerable time and personal expense, have been entirely voluntary, since he has had neither film nor equipment connections of any commercial nature. Amateur 16mm. cinematography has been a hobby, however.

It is hoped that Mr. Shaw's long and energetic attempts to raise the standard of educational films in Canada, and to obtain their proper academic appreciation, will bear fruit in the activities of the new Dominion Educational Film Association of which he is the founder.

### **CINEMA AND PROTECTIONISM**

On all sides the nations are raising tariff walls, limiting imports to a minimum, with the aim of setting up independent systems of universal economy.

We cannot discuss, the fitness, vanity or folly of these actions which are of course mutual, in these pages.

We wish merely to stress the importance of the cinema in them. It may be remarked, however that it is used in a section where national politics are understandable and clear, that of the defence of the national product. Here the cinema occupies an important position.

"Today's Cinema" of London, announces that three thousand English cinemas will project a film entitled "Buy National Products". This campaign — a larger or more complex was probably never known in the history of the cinema — has been organized under Government auspices. It is estimated that the film will be seen by more than 13,000,000 people in the course of a few days. Having regard to the persuasive influence of the screen it may well be imagined the huge effect that so vast a campaign will have.

It is much in the same way that the Soviet Government circulates such films as

"Enthusiasm" and "The Symphony of the Don Basin" in Russia as propaganda for national production and the accomplishment of the "Five year plan".

Returning to England, we find the Duke of Connaught advocating national products in the Gaumont sound news and other similar examples.

This goes to show the increased confidence placed in the cinema day by day in National life and from this private and public circles should understand that the cinema is not merely an entertainment but a means of persuasion amongst the most powerful of our times.

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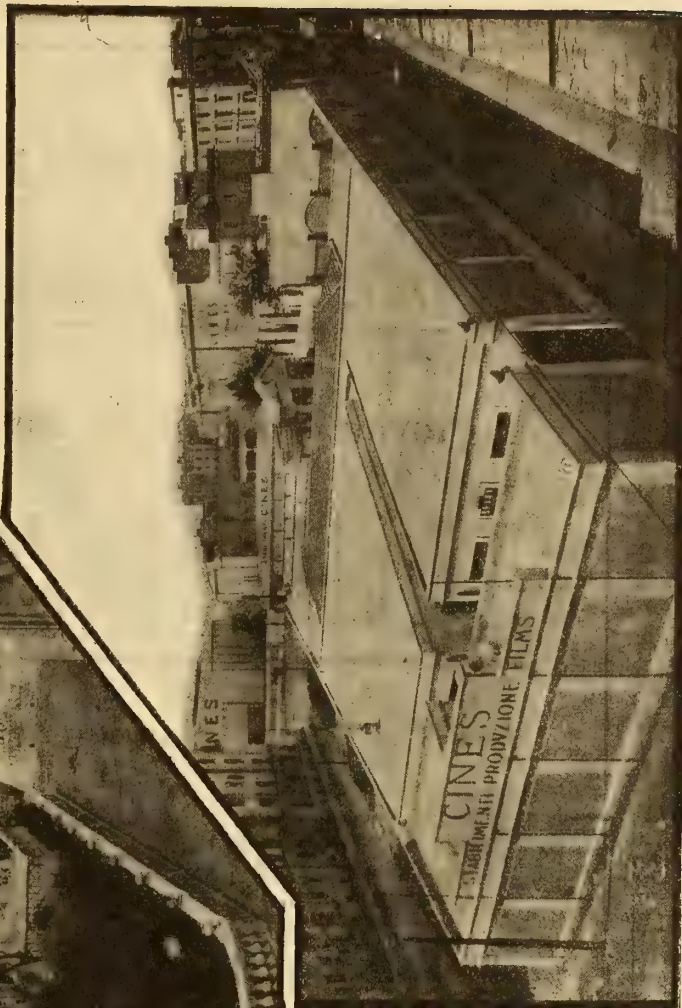
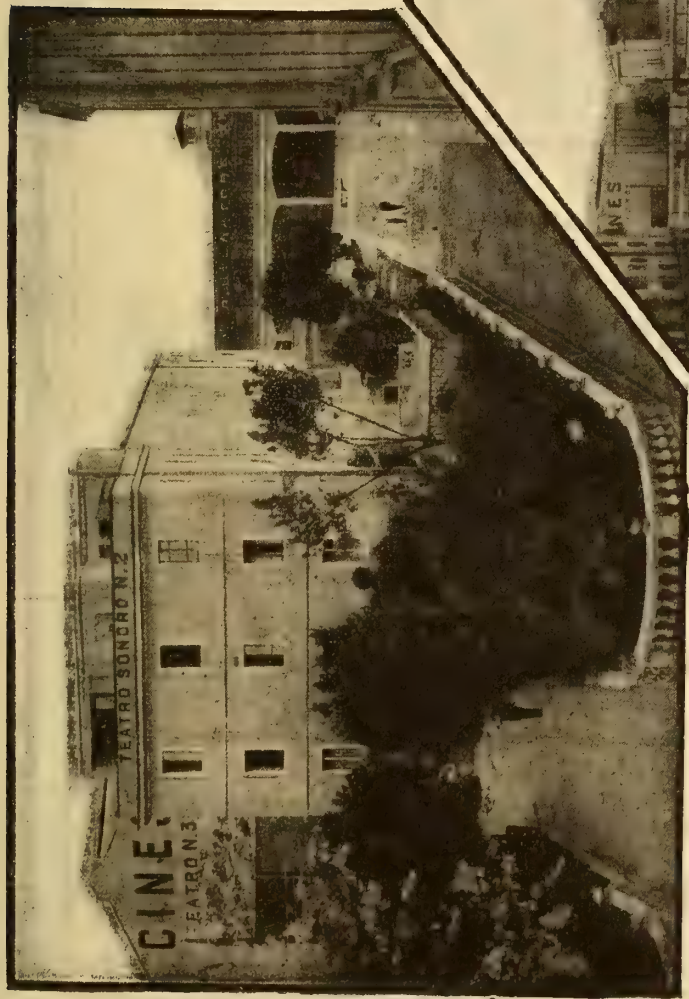


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# Review of periodicals and newspapers

## THE FILM IN THE WORLD'S LIFE

### Social Aspects of the Cinema.

The European has undeniably lost much of his prestige with coloured races. And this is disastrous, when one considers that the prestige of white men and especially white women greatly facilitated their civilising work. This loss of prestige may be attributed to various causes (too rapid and badly assimilated education, exaggerated liberty of the press, etc.), but it is principally due to the Cinema and more precisely to those sensational and demoralizing films which after having poisoned the world for the last 20 years penetrated into the most distant tropical countries. Irreparable damage in this respect has been done in Asia, but there is yet time to save the 80 millions of Africans that at present live under English, Belgian, Italian and Portuguese rule to whom the Cinema is practically unknown. A uniformity of action in this matter is of the greatest importance and it would be advantageous if the problem were handed over to the League of Nations which is concerned with the well being of native populations. Such are the ideas given in an article signed Heskett Bell entitled "*The Terrible Influence of the Cinema*". (LE MONDE NOUVEAU, Paris, No. 6, 1931).

Speaking to the *Edinburgh Rotarians*, Mr. John Grierson deplored the artificial character of screen life, and wished that films giving an exact impression of the intellectual, scientific, industrial and commercial life of Great Britain, might be made. (TODAY'S CINEMA, London 21-X-1931).

Concluding a profound study of the influence of the Cinema on youth, Dr. V.

Rappaport agrees that the Cinema has a bad influence in very few cases only. (TODAY'S CINEMA, 24-X-31).

In an article entitled "*Good News*", Mr. Mario Ramperti assures us that optimism is the American's only enviable quality from the European's point of view. He finds that Optimism, considered as a mode of life, does not lack a certain moral distinction.

Europe should not therefore permit her theatre and Cinema to become pessimistic, but encourage them to become optimistic. To this end the principles of censure should be radically altered, tears and not kisses should be banned. (L'AMBROSIANO, Milan, 31-X-31).

An Oakland (Cal.) Cinema proprietor states, after investigation, that cinema matinées for children are attended principally by women, who represent 85 % of the spectators; only 3 % are children. (THE FILM DAILY, 2-XI-31).

A law against crime films has been placed before the State Legislature of New York. More than 13000 American Cinema Proprietors have agreed not to sign contracts for crime films. (DEUTSCHER FEUILLETON DIENST, Berlin, 5-11-31).

Mr. Will Hays, a considerable influence in American Cinema politics, has refused to go back on his decision to ban all gangster films. Films made before the ban are included in it, so that there are at the



moment three productions that have cost altogether 1 million dollars which cannot be shown. (LE CINÉOPSE, Paris, dec. 1931).

A film of "*The Wet Parade*" by Upton Sinclair has been shown in the U. S. A. It shows the consequences of alcoholic abuse in the old saloons and also on the other hand, the bad effects of Prohibition, in the matters of political corruption and new types of drunkards. (IL CINEMA ITALIANO), Rome, 10-11-31).

The Rev. I. B. Goodliffe, of Liverpool thinks that adults go to the cinema, simply for amusement and do not pay great heed to what they see. Children however tend to confuse extravagant screen life with reality. (TODAY'S CINEMA, London, 10-11-31).

Child cinema attendance has always concerned Child Welfare Workers. An enquiry made in the U. S. A. shows that rural children frequent the cinema more than town children in a proportion of 8 to 12. (VARIETY, New York, 17-11-31).

### Religion and cinema.

The French Catholic Film Committee will give shows at the Salle Pleyel where selected films of a social and religious character suitable for all classes will be shown. (AGENZIA-FILM, Rome, 22-10-21).

Judea Film has produced a sound film in Yiddish and English called "*The Voice of Israel*". (THE FILM DAILY), New York, 4-11-31).

A film on the Jesuit Order has been made in Madrid to illustrate activities in scientific, educational and politico-constitutional domains. The Vatican is stated to have greatly contributed to the documentation of the film. (THURGAUER ZEITUNG, Frauenfeld, 6-11-31).

Croydon Borough Council rejected Sunday cinema shows by 29 votes to 28. (THE TIMES, London, 24-11-31).

A film illustrating the history of the 26 Japanese martyrs has been shown successfully in Japan. This film, directed by M. Hyrayama for the Mitsu Co. of Kyoto, destroys many prejudices existant in Japan against the Catholic Church. (OSSERVATORE ROMANO, Vatican City, 25-11-31).

To keep young people amused, the Rev. E. Pratt, of Saunthorpe, gives religious film shows in his chapel. (THE DAILY FILM RENTER, London, 26-11-31).

In Switzerland a film showing the artistic beauties of the Vatican and some great religious ceremonies at St. Peters has been successfully shown. (POPOLO E LIBERTÀ, Bellinzona, 27-11-31).

Mr. O. L. Bodenhausem has projected a film of his travels and missionary work in India for the benefit of missionary societies, (THE EDUCATIONAL SCREEN, Chicago, Nov., 1931).

The "*Christian Association*" of the University of Pennsylvania has organised, under the direction of the Presbyterian Minister Monroe G. Everett, some projections on the life of Christ. In this way congregations were increased by 80 % in five weeks. (THE EDUCATIONAL SCREEN, Chicago, Nov. 1931).

### Cinema and politics.

The "*Geneva Association*" for the L. O. N. informs us that several films on the different activities of the League are at the disposal of educational and cultural Institutions. The address of the Association is C/o M. le Pr. Haessig, 11 Chemin de Grange-Canal, Geneva. (TODAY'S CINEMA, London, 2-11-31).

Marcel l'Herbier has written a scenario for a film on future war called "*The Love of the World*". (THE FILM DAILY, New York, 8-11-31).

In a Gaumont sound item, the Duke of Connaught spoke on behalf of English

national products. (TODAY'S CINEMA, London, 14-11-31).

In England the C. E. A. (Cinema Exhibitor's Ass.) have protested against films dealing with current politics on box office grounds. (TODAYS CINEMA, 14-11-31).

## DOCUMENTARY FILMS

"Vostokino" has made a film called "*at the Extreme Limit*" showing the Trans-Caucasian regions bordering on Persia and Turkey, where no films had previously been taken. The same firm has organised an expedition into the extreme Orient to take the first Soviet Colour film called "*Chinese on Soviet Soil*", (LES NOUVELLES SOVIÉTIQUES, Moscow, Sept., 1931).

"General Electric" have made a documentary film, "*The Life of Edison*". (THE FILM DAILY, New York, 20-II-31).

The documentary film section of Sovkino have constructed a film laboratory train, where development, printing and cutting of short subjects may be carried out. Equipped with a qualified technical staff the train can produce 24 hour prints (LES NOUVELLES SOVIÉTIQUES, Moscow, 25-X-31).

Mr. M. A. Wetherell has made in Africa a documentary of the life of Livingstone, the explorer. (THE DAILY TELEGRAPH, London, 2-XI-31).

Under the auspices of the American Geographical Society, a film showing the existence of the Great Wall of Peru has been shown in New York. The wall was constructed 2000 years ago to stem Zucan invasions. (NEW YORK TIMES, 5-XI-31).

"*The Real Africa*" is the title of a documentary made by Baron Gourgaud and

M. R. Rychner during a voyage of seven months across that continent. (THE NEW YORK HERALD, Paris, 9-XI-31).

Captain R. A. Bartlett gave a lecture at the Engineering Auditorium, New York, on the Bartlett-Norcross Arctic Expedition, illustrated by a film on explorer's life. (THE NEW YORK TIMES, New York, 12-XI-21).

American Major L. G. Barbrook, at Guayaquil, Ecuador, last November was preparing to leave for Cuenca in order to make a sound film on the native life and the Fauna of the Andes. (THE NEW YORK TIMES, New York, 15-XI-31).

"British International Pictures" have organised an expedition of 500 persons to go to Africa. A base will be established at Timbuctoo and a film will be made on the Gouere and Yafoula tribes. (TODAY'S CINEMA, London, 19-XI-31).

"Vita Film" has made a documentary on aviation called "*Opening Wings*". (THE NEW YORK HERALD, Paris, 21-XI-31).

Cines are making a documentary-artistic film called "*The Clocks of Italy*". (LA RIVISTA CINEMATOGRAFICA, Turin, 30-XI-31).

Amongst many documentary sound subjects made recently, by Talking Picture

Epics, "*Hell Below Zero*", A film on Equatorial Africa by Caruth Wells, is remarkable. (THE EDUCATIONAL SCREEN, Chicago, November, 1931).

"*The Magellan of the Air*", is the title of a documentary film on Dr. Hugo Eckner and his Zeppelin. (MOVIE MAKERS, New York, November 1931).

## CINEMA AND GENERAL CULTURE

### Teaching Films.

Amongst Kodak teaching films "*A California Trip*", "*Exploitation of Pacific Coast Forests*" and "*Friends in the Bird World*", are notable. (BILDienst, Prague, August September 1931).

From October 1st to 4th there was held at Buffalo a congress during which the importance of visual education auxiliaries in teaching chemistry was stressed. (THE EDUCATIONAL SCREEN, Chicago, October 1931).

The Hispano-American Cinema Congress gave rise to a study of Soviet activity, above all as concerns the Cinema and culture. In this connection was mentioned "*The Miracle of the People*", a sound film showing the demolition of the Cathedral of Saint Saviour for the erection in its place of the Palace of the Five Year Plan, with an auditorium holding 15,000 people. (VANGUARDIA, Barcelona, 11-X-31).

For two years 60 Chicago schools have been equipped with 16 mm. projectors and 50 with standard projectors. Teachers profess themselves fully satisfied with the Cinema as a teaching aid, even in Geometry. (LE COURRIER DU CINÉMA EDUCATEUR, Lille, November 1931).

The educational film department of Research Products have made four new natural history films. (THE EDUCATIONAL SCREEN, Chicago, October, 1931).

At the University of Boston, Prof. L. J. Fish has started a course for teachers on

Visual Education Methods in Commercial Science. At the Morris High School, New York, Prof. J. V. Sullivan has begun a similar course for teachers on Visual Teaching Methods. At the Congress of New Jersey Mathematical Teachers held last October at Upper Montclair, M. Aaron Bakst gave a lecture on The Employment of the Cinema in Teaching Mathematics. (THE EDUCATIONAL SCREEN, Chicago, October 1931).

Mr. A. W. Reitze foresees the formation in every village of a body charged with the duty of procuring all necessary visual aids to better education. (THE EDUCATIONAL SCREEN, Chicago, November 1931).

Eastman Teaching Films have made three new subjects (16 mm.) called "*Bolivia*", "*Spiders*", and "*Fishing*". (THE EDUCATIONAL SCREEN, Chicago, November 1931).

A show of educational films was held at the Holborn Restaurant, London, for holiday students. More than thirty nationalities were represented. (JOSY JOURNAL, Cairo, 18-XI-31).

"*The Silk Worm*", is the title of a film that was projected before the staff of the Popolo d'Italia. Besides its instructional value, the film is said to be excellent propaganda of silk culture. (IL POPOLO D'ITALIA, Milan, 20-XI-31).

In 1932, Fox Movietone will make a hundred teaching films, historical, scientific, psychological etc., especially for middle



and high schools. (THE FILM DAILY RENTER, London, 24-XI-31).

M. le Dr. Comandon, President of the National Office of Research and Inventions, presented a report on the employment of the Cinema in higher education to the National Congress of Cinema Teaching, recently held in Paris. (RECHERCHES ET INVENTIONS, Paris, November 1931).

The *Zentralausschuss für Landlichtspiele* (Rural Cinema Committee) has published a list of available films concerning domestic economy, hygiene, electricity, agriculture, botany, insect pests, etc. (DAS LAND, Berlin, December, 1931).

### Scientific Films.

M. Bodenstein, Prague dentist, has made a film on a new method of treating tooth roots. This is the first film of the kind to be made in Europe. (PRAGER TAGBLATT, Prague, 16-X-31).

The first showing of a film demonstrating the progressive development of the heart and the circulation of a chicken from the embryonic state, took place at the New York Academy. This film has facilitated the solution of certain hitherto unsolved medical problems. (THE NEW YORK TIMES, New York, 31-X-31).

At the October meeting of the Mathematics Section of the New York Society for the Experimental Study of Education, a film on "*The Role of the Imagination in the Study of Geometry*" was shown with great success. (THE EDUCATIONAL SCREEN, Chicago, November 1931).

In order to put several Cancer films in free circulation, The American Journal of Cancer has created a New York office under the direction of Mr. F. C. Wood. A first film, "*Cancer and the Skin*" has already been made; two others, "*Cancer and the*

*Bones*" and "*Cancer Research*" will soon be ready. (MOVIE MAKERS, New York, November 1931).

At Yale University a sound film on psycho-physiological experiments permitting control of the intellectual development of children, has been made. This film, of great interest to psychologists and psychiatrists, has been made up of small sequences taken at different times. (LE COURRIER DU CINÉMA EDUCATEUR, Lille, 1-XI-31).

At Moscow a scientific film entitled "*The Fight for Life*" illustrating Darwinism has been shown. (IL CINEMA ITALIANO, Rome, 10-XI-31).

Ted Browning, M. G. M. producer, is making a film on the life of abnormal beings, more precisely, of "*Monsters*" shown in circuses. (L'AMI DU PEUPLE, Paris, 14-XI-1931).

At the XLIVth French Congress of Oto-Rhino-Laryngology held at Paris last October, Dr. A. Soulas lectured on the teaching of bronchoscopy and bronchotherapy, showing that for endoscopy there is no better method than that of the animated drawing owing to the difficulty of following all the movements of the operator during an operation. (LA PRESSE MÉDICALE, Paris, 18-XI-1931).

Dr. Carlos Henser of Buenos Aires and Dr. Lewis G. Cole at the meeting at the St. Louis Society of Radiology made interesting observations on two perfected methods of obtaining, by means of X rays, cinematographic views of the arteries, stomach and intestines. (THE NEW YORK HERALD, Paris, 4-XII-31).

A sporting doctor, after having radio-cinematographed the heart of the champion walker Nurmi declares that this organ in the Finn is three times as strong as that of

an ordinary man. (IL GIORNALE DI SICILIA, Palermo, 11-XI-31).

#### Hygiene Films.

Evangelistic Leagues have combined in the production of a film called "*Der Grosse Strom*", which shows that the health of

mothers is essential to the health of the race. (FILM KURIER, Berlin, 29-X-31).

Rowland Rogers Production with the collaboration of the New York City Office of Hygiene, have made a film on hair Hygiene entitled "*Red Head*". (MOVIE MAKERS, November 1931).

## LEGISLATIVE QUESTIONS

### Laws—Taxes—Customs

#### Duties—Preference.

The Cinemas of Groningue, Holland, shut their doors as a protest against taxes of about 33.7 % of receipts levied on them. Upon the reduction of these to 20 % they reopened. (THE CINEMA, London, 22-X-1931).

In view of the effect of the economic crisis in the German film industry, Dr. Heinrich Noll of Berlin proposes that "artistic" films be relieved of entertainment tax subject to the approval of the competent offices in Berlin and Munich. Mr. Noll thinks that any increase in entertainment tax would answer neither to the spirit of the law nor to the interests of the national film industry. (FILM KURIER, Berlin, 31-X-31).

In answer to the demand of cinema proprietors the Mexican government has suspended the application of the new customs duties on films. (THE DAILY FILM RENTER, London, 2-XI-31).

The Public Finance Commission created by the Hungarian Government to promote State economy will propose the refusal of all further guarantees in favour of the fund for the development of a national cinematographic industry. This fund was largely drawn from importation duties on films and therefore Hungarian exhibitors are hopeful that Parliament may adopt the proposition. (KINEMATOGRAF, Berlin, 14-XI-31).

### Author's Rights.

In a case between M. Lara and M. Hugon, the Third Tribunal of the Seine established by sentence on the 7th of July 1931 that the recording of music on a sound film is equivalent to publication from the point of view of author's rights. (IL DIRITTO DI AUTORE, Rome, July, August, September 1931).

During its meetings of last October in Lausanne, the Central Committee of the Society for Swiss Feminine Suffrage, took amongst other decisions that of naming a commission of Film Censorship, of sending a memoir on the Cinema to all Police Directors and of projecting the suffragette film "*The Minors Bench*". (LE MOUVEMENT FÉMINISTE, Geneva, 17-X-31).

Speaking of crime films, M. L. Langlois declares himself in theory against their censure, for according to him, one must know vice in all its aspects in order to know virtue. (LE CINÉMA SUISSE, Montreux, 18-X-31).

The Manchester Watch Committee have prohibited the public showing of a Paramount production. "*The Clock Murderer*" because of its too vivid character. (THE DAILY FILM RENTER, London, 23-XI-31).

The Berlin censure has banned the French Operetta film, "*Mam'selle Nitouche*" on religious grounds. (TODAY'S CINEMA, London, 27-X-31).

The German version of "*The Big House*" has been forbidden in Roumania. The Bucharest Censure has been prompted to this action by the present state of agitation in the country during which scenes of rebellion might have a bad effect. (LA CINÉMATOGRAPHIE FRANÇAISE, 31-X-31).

In order to obtain a more uniform censorship, a committee has been formed in London consisting of members of the County Council, the County Association and Municipal Corporations. (THE DAILY TELEGRAPH, London, 4-XI-31).

A decree of the Tchecho-Slovakian Minister of Commerce prescribes that all foreign films presented to the Censure must be accompanied by an importation certificate. (KINEMATOGRAF, Berlin, 14-XI-31)

#### Cinema Statistics.

In Germany the entertainment tax returns for films, amounting to 75 millions in 1929, was only 63 millions in 1930 and it is predicted that it will be even lower in 1931. (THE BIOSCOPE, London, 28-X-31).

From recent Polish statistics, at Varsovy, a town of about one million inhabitants, the cinema registered, in September 1931, 1,032,838 spectators, theatres 60,173; concerts 11,884, various artistic shows 26,023; sports meetings 208,563. (AGENZIA FILM, Rome, 30-X-31).

In the U. S. A. in the first months of 1931, 92 foreign films were shown (most-

ly European) as against 86 in 1930. (LA CINÉMATOGRAPHIE FRANÇAISE, Paris, 31-X-31).

In 1931 the Japanese film industry produced nearly 700 different films of different kinds. (THE FILM DAILY, New York, 1-XI-31).

In 1931 the exportation of American films to Germany decreased by 40 %. (THE FILM DAILY, New York, 5-XI-31).

Distributors of American films in Europe anticipate a decrease of 5 % in receipts from the preceding year. The total decrease since the introduction of talking films is 20 %. (LA CINÉMATOGRAPHIE FRANÇAISE, Paris, 7-XI-31).

According to R. K. O. statistics there are 12,000 wired halls in the U. S. A. (THE FILM DAILY, New York, 16-X-31).

According to information furnished by M. Estory to the Sub-Standard Film Conference held recently at New York, there are at present 300,000 16mm. projectors and 100,000 9mm. projectors at present in use in the U.S.A. in schools and private homes. (CINEFILO, Lisbon, 14-XI-31).

According to German information there are 816 millions of francs invested in the 240 registered French cinema companies. By the addition of sums privately invested the total amount invested in the French Cinema is more than one and one half milliards. (FILM KURIER, Berlin, 7-XII-31).

### CINEMA AND LABOUR

The Woodbury Training School of Boston has instituted a course of 20 lessons in the Art of Seeing. Students at these courses are asked to draw what they have seen on the screen. (THE EDUCATIONAL SCREEN, Chicago, October, 1931).

The Reading Iron Company have made a film for schools on ironwork. (THE EDUCATIONAL SCREEN, Chicago, October 1931).

At the conference held on October 3rd 1931 at Berlin in order to organise an Inter-



national Labour Association, which was attended by delegates from Germany, Denmark, Holland, Austria, Poland, Sweden and Switzerland, the attention of those present was particularly drawn to the Cinema as a means of propaganda. A project of exchange of all films useful for the organisation of labour was made. (SOLIDARITÄT, Zurich, 15-X-31).

Dr. A. Winstanley has made a film on the prevention of accidents in mines. It will be projected in all Scottish mining centres. (THE CINEMA, London).

The River Don Works of Sheffield state that steel workers understand their jobs better when they have seen how to do them on the screen. For this reason films of this nature are included in local cinema programmes. (THE DAILY FILM RENTER, London, 9-XI-31).

At the congress of German film producers held in Berlin on October 26, 1931, it was universally accorded that, in the interest of the industry, the production cost of films must be lowered to suit current economic conditions. The following resolutions were adopted: reasonable reduction of wages of principal actors; 20 % reduction of wages of other actors; abolition of all intermediary commissions, secretaries, etc., reduction of excessive wages of technical and artistic staff, including producers, cameramen and orchestra leaders. For the application of these resolutions a special office was to be created at the *Spitzenorganisation* of the German film industry. (FILM-ATELIER, Berlin, 2-X-31).

The *Spitzenorganisation* has decided that no film may be projected in Germany if it does not conform with the new tariff of reduced production costs. Cinema prices will be examined by delegates of the Producers Association and in case of abuse these delegates may appeal for judgement to the *Spitzenorganisation*. (LICHTBILDBUEHNE, Berlin, 5-XI-31).

The Franco-Swiss Chamber of Commerce has sent a commission to America charged with the examination of the working conditions at present in force in the American cinema industry. (VARIETY, New York, 27-X-31).

A decrease in admission prices is general in all large American cities. Without ill effects for the managements, who state that returns are actually larger through greater attendance. Reduced rentals are also predicted. (FILM KURIER, Berlin, 10-XI-31).

The Association of German Film Printing Directors held recently at Berlin decided to reduce the price of copies by 6 pfennings the metre which indicates an appreciable reduction in rentals. (LICHTBILDBUEHNE, 12-XI-31).

"Dacho", staff organisation of the German film industry has arranged for its members to produce films on their own account. The co-operators are divided into two groups, the first containing scenarists, composers, producers, architects, cameramen, orchestra leaders and actors and the second all other kinds of staff employed. In addition to a daily wage the members of the first group who make a film together divide among themselves 50 % of the net profits, those in the second group are paid at a fixed wage. The remainder of the profit is paid into the common fund of the Dacho. (OESTERR. FILM ZEITUNG Vienna, 14-XI-31).

The Silesian Association of Cinema Proprietors, following the practice in other large German towns have adopted in Breslau a system of fixed prices. The cinemas of the town have been divided into five classes and the minimum admissions have been fixed at 1 mark for 1st class halls and 50 pf. for fifth class halls. The number of minimum prices seats is proportional to the total number of seats. Programmes must not exceed two and a half hours in length. If a programme includes two sound films, the second should not exceed 1,600 metres

in length. (FILM KURIER, Berlin, 25-XI-1931).

A delegation from the National British Association of Theatre Staffs has registered a protest with the Board of Trade against the establishment of American Studios in England. (THE DAILY TELEGRAPH, London, 9-XII-31).

Supported by the French Government, the Syndical Chamber of Cinematography has organised an office for propaganda and exportation of French films. (LE FILM SONORE, Paris, 31-X-31).

A group of well known Spanish writers amongst which are Benavente, d'Alvarez, Quintero, etc., have founded at Madrid the C. E. A. (Cinematografía Española Americana), for the development of an essentially National sound cinema. (A. B. C., Madrid, 11-XI-31).

#### **Cinema and Unemployment.**

At the Evangelische Bildkammer the first showing of a long documentary called "*The Torrent*" has been held. It was made by Evangelical Leagues in collaboration. The film is intended to show the gravity of the present economic crisis and to demonstrate that it is characterized by overproduction — the cause of economic instability, disorganization and misery. The film appeals to mothers to give their children simple tastes,

teaching them temperance and virtue by which the German nation may be saved from an intolerable situation. This film has caused great interest in Church and official circles. (LICHTBILDBUEHNE, Berlin 29-X-31).

Following the example of the Berlin Association of cinema proprietors, that of Bavaria has placed at the disposal of the office of Public Health in Munich, 12,000 cinema tickets for distribution from November, 1st throughout the winter to the poor people of the town. (FILM JOURNAL, Berlin, 1-II-31).

On the 22nd of last November all the cinemas in the city of Atlanta, U. S. A., gave a day to the profit of the unemployed. (WEEKLY FILM REVIEW, Atlanta, 3-XII-31).

Colonel John Cooper has proposed taking a tax of 1 or 2 % on the salaries of all cinema employées for the benefit of Canadian unemployed. (CANADIAN DIGEST, Toronto, 7-XI-31).

The R. K. O. Pathé Studio has adopted a six hour day in order to combat winter unemployment by increasing its staff by 20 %. (THE KINEMATOGRAPH WEEKLY, London, 12-XI-31).

The Gaumont Palace, Redditch, has organised reduced price matinees for the unemployed. (THE DAILY FILM RENTER, London, 5-XII-31).

## **CINEMATOGRAPHIC TECHNIQUE**

#### **Inventions — New Apparatus.**

Mr. Laurenti Rosa, of Rome, has invented a new machine called a Virophone, furnished with a double prismatic refraction, photo-electric cell, which eliminates inconveniences of current sound projection and enables perfect reproduction to be obtained. It has been used with success at the Quiri-

nale Cinema, Rome. (IL MESSAGGERO, Rome, 7-XI-31).

The house of Ed. Liesegang of Dusseldorf has produced a new epidiascopic projector called "*Novo Jamax*", which is distinguished for its clear and intense projections. (DIE PHOTOGRAPHISCHE INDUSTRIE, Berlin, 2-XII-31).

### Sound and Television.

Two new English patents in sound and television are announced. They refer to a method of sensitizing the photo-electric cell and so increasing its power and sensibility. Mr. G. R. Stilwell and Mr. A. R. Olphin of Bell Telephones are responsible for this device. (ACTUALITÉS CINÉMATOGRAPHIQUES INTERNATIONALES, Paris, November 1931).

In order to minimize the cost of foreign versions of talking films the large Hollywood firms propose to construct a special theatre for these versions in Hollywood. Made in this theatre the cost of a foreign version should be reduced for a normal film to 65,000 marks. (FILM KURIER, Berlin, 9-XI-31).

In England there has been invented and patented a sub-marine television camera which should allow of taking films in the deepest ocean. (TODAY'S CINEMA, London, 13-XI-31).

An agreement has been reached between Soviet authorities and Mr. Graham Laingot concerning foreign versions of Russian talking pictures. (THE CINEMA, London, 25-XI-31).

Under the direction of Dr. G. Oscar Russell of Ohio State University, Mary Mason

has produced several films in which the lip movements of the actors are sufficiently visible for deaf people to read their words. (PUBLIC INFORMATION FROM THE BELL AND HOWELL Co., New York, 28-XI-31).

The Russian producers Skvortsov and Svietozarov have invented what they call a "talking book". This invention permits the recording of sound on sensitive paper so that on a roll of paper one hundred metres long and .06 m. wide, an hour and a half of music can be recorded. (PAPYRUS, Paris, 1931).

### Colour and Stereoscopic Cinema.

The Ukrainian engineer Anoscienko has discovered a new method of colour photography. This has been used in making a film called "*The Labour Fête*", length 300 metres, which will be shown shortly in the Moscow cinemas. The inventor has given all patent rights to the State. (AGENZIA FILM, Rome, 13-XI-31).

The French professor, Bergman, has perfected a new method of taking stereoscopic film. (THE DAILY FILM RENTER, London,, 26/II/31).

## VARIOUS

Vostokkino, which has already constructed studios in several parts of the Soviet, has decided to extend its activities to all parts for the benefit of populations of all regions. (LES NOUVELLES SOVIÉTIQUES, Moscow, September 1931).

At Moscow a film, "*On the Right*", has been shown. It explains traffic regulations to the Public. (IL CINEMA ITALIANO, Rome 10-XI-31).

The American Cinematographer has started a contest for the best 16 mm. film with prizes of 500, 200 and 100 dollars. (AMERICAN CINEMATOGRAPHER, Hollywood, October 1931).

The First National Picture, "*Dawn Patrol*", was judged to be the year's best picture by the Academy of Cinematographic Arts and Sciences of Hollywood. (TODAY'S CINEMA, London, 13-XI-31).



## Some interesting articles

### **Educational Cinema.**

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- DIETRICH TAUBERT. Photographie und Schule. (*Bilddienst*, Prague, Nr. 4-5, August-September 1931, p. 33).
- HANS KAMMERER. Technische Mittel in der Schulphotographie. (*Bilddienst*, Prague, Nr. 4-5, August-September 1931, p. 36).
- HARRY JAY MEHR. Visual Aids used as a Means of Teaching English to Foreigners. (*The Educational Screen*, Chicago, No. 8, October 1931, p. 226).
- TOM WALLER. Visual Education, (*Variety*, New York, N° 6-11, 1931).
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- VENET. Communication sur le nouveau film *Ozaphane*, et sur les nouveaux postes de projection « Cinélux » pour films sans perforation, (*Bulletin de la Société française de Cinématographie et de Photographie*, Paris, N° 8, August 1931, p. 164).
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- N. N. Incandescent and arc lighting. (*The Cinema*, London, No. 1936, 4-XI-1931, p. 25).
- G. KOEGEL. Ueber die diagnostische Erfordernis der Roentgenstereokinematographie. (*Die Kinotechnik*, Berlin, Nr. 21, 5-XI-31, p. 399).

- R. H. MC CULLOUGH. Improvement of Sound Efficiency, (*The Film Daily*, New York, No. 32, 8-XI-31, p. 7).
- GIOVANNI ROSSI. L'acciaio fonte d'armonia, « Il Blatternphone ». (*Diritti della Scuola*, Rome, N° 7, 15-XI-31, p. 26).
- H. PICARD. Le cinématographe panoramique et l'hypergonar Chrétien. (*Technique cinématographique*, Paris, N° 8, November 1931, p. 7).
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In answer to the appeal issued by the I. I. E. C., cinematographic publishers and authors have increased their despatches of books and periodicals thus enabling the Rome Institute to have at its disposal for its own use and that of Cinema research workers, abundant and varied documentary material. Thus there is being rapidly formed a specialised library which the I. I. E. C. intends to make the most complete in existence.

Naturally in the choice of publications relating to the Cinema the I. I. E. C. does not limit its interest to topical works but draws also upon old works even though they may have been superseded. For this reason, readers will find books mentioned in this section which might seem to have only a retrospective interest but which are none the less valuable documents.

The I. I. E. C. wishes to thank all those who have answered the appeal with such understanding of the end in view and hopes that their example may lead to the rapid enrichment of the documentary sources which the Institute places at the disposal of those who are interested.

“*Photographic Amusements*”, by Frapiet and Woodbury, 1 vol., 271 pages, ill. price . . . pub. *American Photographic Pub. Co.*, Boston, 1931.

This work, interesting of its kind, opens up fields of originality and animation to those acquainted with cine and photo technique.

Camera and laboratory tricks giving a variety of comic and other effects are reviewed in the volume. Notable amongst these is the “Dunning Process” which, used in “Africa Speaks”, provoked the attacks of the critic Atkinson, who thought that a scene showing a man eaten by a lion was real. Actually this scene was trick-made at Hollywood without the slightest

danger to anyone. Frapicert and Woodbury explain clearly how these effects are obtained. Additionally they devote several well illustrated chapters to night and air photos and meteorological and astronomic photography, etc. . .

*Recording Sound for Motion Pictures.* 1 vol., 404 pages, ill. price . . . Published by Mr. LESTER COWAN for the Academy of Cinematographic Art and Science, Hollywood, at *McGran-Hill Publishing Co. Ltd.*, Aldwych House, London W. C. 2.

Amongst many publications on sound technique these studies by several persons of great competence and merit deserve special attention.

The coming of sound, the improvement of apparatus, the birth of new technique to meet new demands, the whole progress of this yet imperfect art, all are treated in this volume.

Questions of great interest to producers and to all those who wish to keep up-to-date in technical matters.

*Cinematographic Design*, by Leonard Hacker. 1 vol., 193 pages, 13 ill. price . . . Published by American Photographic Publishing Co., Boston, 1931.

Is Cinema Art? A question that has produced a whole polemical litterature with the net result that each another remains firmly convinced of his own opinion.

In this book, which is intended for amateurs, the question is directly touched only in the preface but indirect references to it are found in each chapter, for the author considers both the artistic and scientific sides of production.

He declares that the cineist should be artist, student, psychologist, phisosopher, musician and poet ; that the aim of his work is to define the position of the Cinema in the arts and to indicate the path it must follow.

For Mr. Hacker is more concerned with the future of films than with their past

or present states ; it is in the future of the silent film, left by professionals to the amateurs that he sees opportunities for the artistic development of the Cinema.

Now to bring this about, how to use many fine camera effects are the subjects of chapters by Mr. Hacker on Form, Rythm, and Colour.

Finally, accepting the idea that the Cinema is the expression of our epoch of dynamic thought and action, he deduces the idea that camera with its fast shutter movement is a cosmic instrument and that a film is cinematic only when it succeeds in giving perfect expression to the cosmic principles of form and movement.

*Vision by Radio — Radio Photographs — Radio Photograms*, by S. FRANCIS JENKINS, 1 vol. 139 pages, 36 ill., price . . . Pub. by *Jenkins Laboratories Inc.*, Washington D. C., 1925.

S. Francis Jenkins is well known for his investigations and inventions and for the aids which he has contributed to mechanics and science. His projectors, his first notable television experiments, the foundation of the flourishing Association of Cinematographic Engineers, are only a few of the manifestations of his formidable activity.

In this work published in 1925 he calls the attention of radio engineers to the fact that, in his opinion, television is being neglected. Judging from photos illustrating his treatise which represent transmission by the Jenkins system in 1922-23-24, television had already reached a certain degree of perfection, for some of the images are really beautifully sharp.

*Radiomovies — Radiovision — Television.* 1 vol. 143 pages, ill., price . . . (author and publisher as above).

This work which may be considered as a complement of that mentioned above indicates progress made since in the transmission of images by radio.



S. F. Jenkins observes that on July 2nd, 1928 the first regular American transmissions of films by television began, which shows that the essential difficulties of the problem had by then been solved. After this statement the author goes into the technical and scientific aspects of television and its practical application.

Combining the theoretical and the practical this book cannot fail to hold the readers attention.

*The Taking and Showing of Motion Pictures for Amateurs*, by JAMES R. CAMERON, 1 vol. . . ., 238 pages, 123 ill., publ. by *Cameron Pub. Co. Inc.* Manhattan Beach, New York City, 1927.

Without dealing with the more obstruse technical problems of the Cinema, Mr. Ca-

meron gives in a simple form and in plain language those elementary facts which no possessor of a cinecamera should ignore.

When one considers the fact that in 1927 there were already some 17.000 amateur cinematographers one can understand the demand for such a publication giving a critical description of the principal cameras in use (for 35, 16 and 9mm. films) and also dealing with the optical systems, lighting, camera manipulation, film development, cutting and projection. In short a complete amateur guide for those who wish to get the most out of their apparatus.

*Amateur Movie Craft*, same author and publisher, 1 vol. . . 142 pages, 45 ill.

This work published in 1928 constitutes an abbreviation of that mentioned above.

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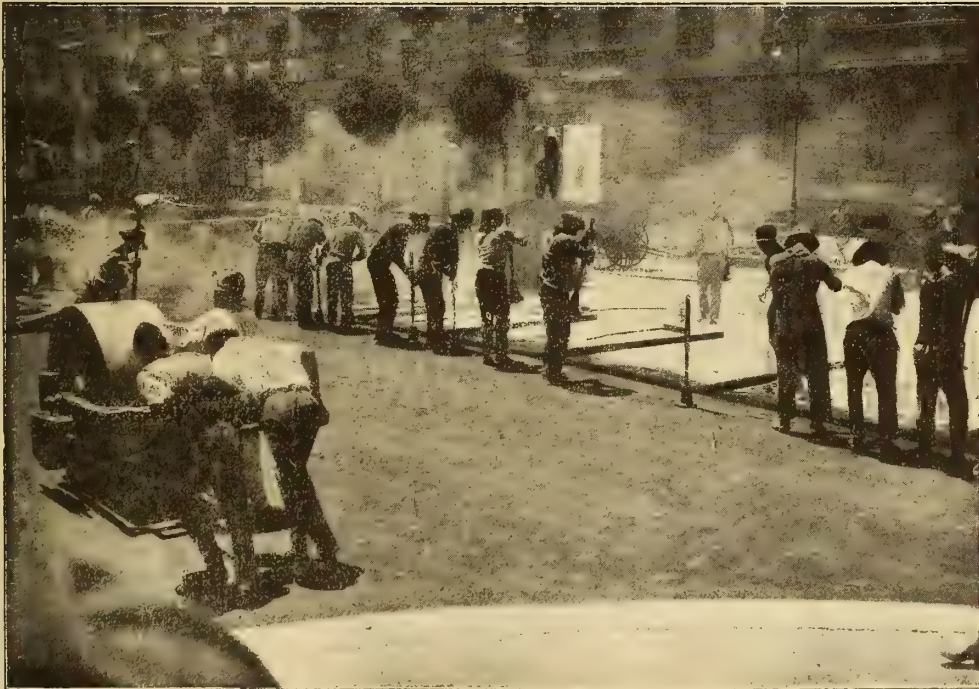
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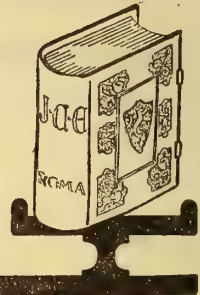
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# INTERNATIONAL REVIEW OF EDUCATIONAL SDN CINEMATOGRAPHY

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# **INTERNATIONAL REVIEW OF EDUCATIONAL CINEMATOGRAPHY**

**ROME**

**FEBRUARY**

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**LEAGUE OF NATIONS**

**MONTHLY PUBLICATION  
OF THE INTERNATIONAL INSTITUTE OF EDUCATIONAL  
CINEMATOGRAPHY**



# INTERNATIONAL INSTITUTE OF EDUCATIONAL CINEMATOGRAPHY

## LEAGUE OF NATIONS

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YEAR IV.

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# INTERNATIONAL REVIEW

OF

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## ANNUAL REPORT TO THE COUNCIL OF THE L. O. N. ON THE ACTIVITY OF THE I. I. E. C.

*It is with profound satisfaction that we publish the report presented to the Council of the L. o. N. upon the activity of the I. I. E. C. during 1930-31, and also the resolution voted by that authority at Geneva.*

*The congratulations of the Council of the L. o. N. are addressed to all those who within the Institute have carried out their tasks with enthusiasm and faith ; they represent for them the highest and most desirable recompense, the most active stimulation to justify the confidence placed in the I. I. E. C. by redoubled efforts.*

I fully appreciate the honour which has fallen to me, as Rapporteur for questions concerning the International Educational Cinematographic Institute, of presenting to the Council for the fourth time the annual report submitted to it by the Governing Body of that Institute.

In the successive statements which I have had the pleasure of placing before the Council since the founding of the Institute, it has been my duty to record most gratifying progress and highly satisfactory results. That impression is stronger than ever this year, and my colleagues will undoubtedly share it on reading the pages of the very interesting report submitted by Doctor Krüss on behalf of the Governing Body. The latter held its ordinary annual session at Rome, at the Institute, most of the members being present themselves or sending representatives, while the International Labour Office and the International Institute of Intellectual Co-operation were both represented. The Governing Body learned to its great regret, during the session, that one of the members, Mr. Paranjpye, who had been recalled to his own country, was obliged to resign his office. My colleagues will, I feel sure, wish to join me in thanking Mr. Paranjpye for the very valuable service he has rendered ever since the founding of the Institute.

The completeness of Dr. Krüss's report absolves me from all need of

commenting at length on the various parts of that report, but I feel I shall be complying with my colleagues' wishes in noting hereunder such points as appear to me to call for their special attention.

**a) Work of the Institute during the past year.**

During the year which ended with the last session of the Governing Body the Institute, pursuing its efforts in this direction, took steps to consolidate the co-operation already established with other institutions which come under the League or are concerned with the question of educational films. Special mention may be made of the arrangement concluded with the International Chamber of the Educational Film at Basle and with the International Committee on Social Instruction and Education through Cinematograph and Broadcasting. Reference might also be made to the important meeting held at Rome, at the Institute, by the Cinema Committee of the International Council of Women.

Film production and the use of films for educational purposes have developed to such an extent during the last few years that the Institute is constantly becoming aware of fresh opportunities of co-operating, whether by collecting documentary material, encouraging initiative, or taking action itself.

The rôle of educational films in the employment of worker's spare time, their use in the sphere of public health — questions such as these will be studied and results, from a social standpoint, will be found to be far from negligible.

The use of the cinematograph is bound to modify teaching methods very considerably, and the Institute is taking an active interest in the experiments carried out in this particular sphere. Mention might also be made of its comparative studies on cinematograph legislation in different countries, in particular, film censorship and public health regulations in cinematograph halls.

Preparations for a diplomatic Conference for the abolition of Customs barriers against educational films are proceeding satisfactorily, several Governments having sent encouraging replies.

The Governing Body has very wisely signified its intention of not pressing for the convening of this Conference, leaving the matter to the Council of the League to decide. The question accordingly still appears on the Institute's programme for next year.

**b) Programme of work adopted by the Governing Body.**

This programme may be seen from the various resolutions reproduced in Dr. Krüss's report. Thanks to the very thorough preparations carried out by the Director of the Institute, the Governing Body was able to recommend a series of important schemes. I cannot refer to them all, but will simply mention the chief ones. They are as follows: The Institute is preparing, in response to the request of the Sub-Committee of Experts for the Instruction of Youth in the Aims and Work of the League, at once to offer the fullest technical co-operation to the various bodies interested in the production of educational films on the League. One new question, authors' copyright in relation to the cinematograph, has already been examined by the Institute, and these studies will be continued in close collaboration with the International Institute of Intellectual Co-operation and with the various other organisations dealing with the different aspects of copyright.

Thousand of films are produced every year. Many of them are of undoubted value from the standpoint of the history of our times; the preservation of cinematographic documents constitutes an entirely new problem. The Institute has dealt with it, and the Governing Body has made arrangements for enquiries to be carried out to encourage the establishment of cinematographic archives. One of the Institute's chief objects is to make known in the different countries the most important productions in the way of educational films. The vast documentary material collected by the Institute has now made it possible for the Governing Body to authorise the publication of an international catalogue of educational films. These lists, published by the Institute, are sure of a very warm welcome both from producers and from the users of educational films. Between these important groups the Institute has always endeavoured to establish closer and more fruitful collaboration. It proposes, with this object, to organise meetings of representatives of these various circles and to suggest that they should study together the chief current problems connected with the use of the cinematograph in teaching.

One of the Institute's most successful and most promising achievements is the publication of the *Review of Educational Cinematography*, which appears in five languages and has been very favourably received by the various circles for which it was intended. It has taken its place among the big international periodicals and — a point worthy of note — has paid its way, the special accounts showing a profit. The management unfortunately



anticipates a slight falling off in the income of the Review for the coming year, but the necessary steps have been taken to cope with the situation.

**c) Budgetary situation.**

My colleagues on the Council are well aware of the extent to which international organisations are feeling the effects of the world crisis. A body such as the Institute must bear in mind the need for economy, though not at the price of an undue curtailment of its work. The budget adopted by the Governing Body reflects this double preoccupation. It has been balanced, thanks to an extraordinary subsidy of 200,000 lire, which the Italian Government has generously allowed the Institute again this year. My colleagues on the Council will, I feel sure, interpret this gesture as a token of the interest my Government takes in an institution which it was so happy to place at the League's disposal.

**d) Administrative questions.**

Among the various economies effected may be noted the reduction in the number of sessions of the Permanent Executive Committee of the Institute.

The Governing Body had to re-elect this Permanent Committee, which is responsible for ensuring the continuity of the work between the annual sessions of the Governing Body. The Committee is now constituted as follows :

COUNT CARTON DE WIART  
M. FOCILLON  
M. KRÜSS  
Mr. MILLIKEN  
M. DE REYNOLD.

The Governing Body also had to consider the framing of new Staff Regulations. Under the Organic Statute of the Institute these must be approved by the Council of the League before coming into force. The Governing Body has accordingly asked us to approve the new draft Regulations.

The Governing Body passed a special resolution referring to the merits of the Institute, and my colleagues will, I feel sure, understand my motive in directing attention to the tribute thus paid to a man who, since the founding of the Institute, has devoted himself untiringly to its interests.

In conclusion, I would point out that a body such as the Educational Cinematographic Institute, which is concerned with a very special sphere, but a sphere of vast extent — it is essentially international — must necessarily engage in a whole series of tentative efforts and experiments before being in a position to define its methods or specify its immediate or more distant objectives.

The Educational Cinematographic Institute, I think I may say, has now got beyond this stage of exploration and experiment, and the Governing Body's Report reveals the importance of certain results, the continuous nature of the various activities, the comprehensiveness of the programme laid down for the future, and lastly the highly satisfactory working of the Administrative services of the Institute itself.

I therefore think I may submit to my colleagues the following Resolution :

*“ The Council notes with much satisfaction the Report of the Governing Body of the International Educational Cinematographic Institute for the year 1930-1931, and transmits it to the Assembly ;*

*“ It expresses its gratification at the results achieved during the past year and notes the importance of the programme of work laid down for the coming year.*

*“ I conveys its thanks to all those who, in whatever form, have shown their interest in the Institute and thus contributed towards its progress. Its thanks are due also to the Italian and Polish Governments for the special financial assistance which they have accorded the Institute, and to the members of the Governing Body and the Director.*

*“ The Council expresses its regret at the resignation of Mr. Paranjpye, to whom it desires to convey its thanks, and decides to appoint his successor at one of its next sessions.*

*“ The Council, in conformity with Article 15 of the Organic Statute of the Institute, approves the draft Staff Regulations framed by the Governing Body, and authorises their immediate entry into force.*

*“ It requests the Secretary-General of the League of Nations, in conformity with the Organic Statute, to communicate to the Italian Government and to the Members of the League of Nations, the Report submitted by the Governing Body, together with the annexes to the Report ”.*

---

## THE PROBLEM OF CINEMATOGRAPHIC ARCHIVES

Last April, at the I. I. E. C., Dr. Hans Curlis brought up the question of cinematographic archives. Knowing from experience that documents valuable and useful from scientific and technical points of view are lost every day, Dr. Curlis asked the I.I.E.C. to intervene in the matter, directly and officially.

A commission under the presidency of M. Louis Lumière and comprising MM. Hans Curlis, Harold Smith and Luciano de Feo, director of the I. I. E. C. met in Paris and proceeded to a preliminary examination of the question. Subsequently, the administrative council of the I. I. E. C., presented with a precise and accurate report, prepared by the Director's office, made an exhaustive examination of it.

The problem was revealed in all its extent and complexity.

Has it to do with the scientific and educational screen (the direct interests of the I. I. C. E.)?

Should documentary films, which, above all as regards news reels, will form the matter for future historical research and visual documentation, be dealt with?

Should the artistic film, especially with regard to the documentation of technical progress, be considered?

Or would it not be better to encourage all producing countries to create cinema archives containing the whole national film production, considering that which may appear of no interest today, may tomorrow serve a useful purpose?

Thus there are an infinite number of questions in connection with Cinema archives.

And above all there is one of capital importance : how may cinema archives be organized? Might it be possible to apply the literary copyright act to film production and thus acquire for the archives a copy of each film made? Or would this lay too heavy a burden on producers already in a difficult position financially? As far as concerns the constitution of scientific and educational film archives, could not the State intervene directly or indirectly? To what extent could existent film libraries serve as the nuclei of film archives?

In this connection an article by Dr. H. A. Krüss, member of the Council of the I. I. E. C. and director general of the Prussian State Library, in the *Film-Kurier*, seems to us to be pertinent.

When one considers the ephemeral life of the creations of our civilization, it is easy to understand the great interest presented by the question of Cinema Archives. This question is the more important in Germany because it is one of the largest producers of films.

If, in this question of Cinema Archives, one wishes to go beyond what has already been done, one must decide whether the problem has really a national or international aspect.

For my part I favour the formation of National Archives which, in spite of their particular nature, nevertheless form a source of general interest.

In any case perfection in the matter is difficult. Besides the necessity of preserving



certain films on account of their historical or scientific character, there is obviously that of preserving others to demonstrate the progress of the Cinema itself from technical and other points of view. This could be completed by a collection of informations concerning other films and so a satisfactory result might be obtained.

For the moment the formation of such archives would seem impossible. However, there is much preliminary work that might be done, above all in the matter of preserving important material against irretrievable loss. To this end a central Archives office might be formed with the task of making an inventory of those films kept in public or private collections or in producers stock.

Additionally this office could follow current production and indicate to producers which films should be preserved. Although there might be no official film Archives, producers would ask the opinion of the office before destroying films. This idea seems quite practical and it should at once be put into action until the real central Archives can be created.

The I. I. E. C. has already attaked the question is an international way and its administrative council, upon the suggestion of the German representative, took a resolution in the matter. Several weeks ago we had the pleasure of seeing Dr. de Feo, the distinguished director of the I. I. E. C. here in Berlin. He did not fail to talk of Cinema Archives and I hope that he had the impression that, inspite of the present difficult situation, Germany is ready to collaborate with all its power in this work, within the framework of an international agreement

There is no need to insist upon the practicability of Mr. Krüss' idea while awaiting the possibility of establishing central film archives, involving considerable expense, all that is done to prevent the loss of good material at the present moment is well done.

It is a most difficult problem. But it is for that very reason that it most urgently requires a solution.

Many historical documents have been lost, others are lost every day ; the intense rhythm of commercial cinema activity often prevents producers from keeping negatives, which, uninteresting today, might be of the greatest importance to-morrow.

The administrative council of the I. I. E. C., often having been instructed as to the activity of other international institutions in this sphere, such as that of the International Commission of Historical Science and the Committee of Expert Archivists of the Commission of Intellectual Co-operation, voted the folowing resolution :

*The Administrative Council, concerning the resolution adopted by the Permanent Executive Committee on April 1st, 1931, relative to the constitution of educational and topical film archives,*

*approves this resolution and charges the director with the task of taking steps to encourage the constitution of national and international film archives,*

*recommends that the director follow up studies already commenced, consulting in this with the International Committee of Historical Science and the Committee of Expert Archivists of the organisation for intellectual co-operation,*

*asks the director to present a report of the results obtained at the next meeting of the Administrative Council.*

Whilst the I. I. E. C. follows systematically research into existing film archives and, with the help of the authorities in various countries, studies the solution of various attendant problems, the *I. I. E. C. Review* opens with an article by its distinguished

collaborator Mr. Walter Günther, the publication of a series of articles on the subject, and most anxiously hopes that these articles may give rise to interesting discussion. This discussion, freely conducted, would be a very appreciable contribution to the scientific work of the I. I. E. C.

In his article, Mr. Günther examines what has been done and attempted in Germany and at the same time poses a general question. Should film archives be created on general lines or on specialistic lines?

In the meantime, the I. I. E. C. has undertaken, with the expert assistance of the *Spitzenorganisation der Deutschen Filmindustrie*, the compilation of a large file of historical films which may render research work easier.

We are certain that other corporative associations in other countries will be willing to help in this fundamental research work.

Shortly afterwards another considerable step forward was made towards the complete understanding of the question of film archives and their importance.

Indeed the Committee of expert archivists — the I.I.E.C. had drawn their attention to the subject — held meetings at the I.I.E.C. in Paris on Dec. 19th last and voted the following resolutions on the subject :

*The Committee of Expert Archivists, presented with the resolution of the administrative Council of the I.I.E.C. concerning the constitution of film collections ;*

*recognizes that the importance in number and interest of film documents increases daily and that for this reason their conservation presents an entirely new problem for the attention of States ;*

*states that a Committee formed of representatives from various nations, specialised in the subject of archives in the strictest sense, scarcely seems the most suitable organ to give to the Rome Institute a full support in carrying out its interesting proposals,*

*desirous however of showing its appreciation of the suggestion of collaboration, the Committee has proceeded to an attentive examination of the question and has reached certain conclusions which are given below.*

*The Committee recognizes the immediacy of the problem of an International Cinematek of educational and news films.*

*It thinks that the Rome Institute might intervene in each country and approach the Minister of Education with a view to the setting up of National Cinemateks in all countries which could later be linked by the Institute itself to form an International organisation.*

*It believes that such National Cinemateks might be formed by means of an obligatory legal deposit system.*

*It thinks that the establishment of Cinemateks should be preceded by the study of practical considerations such as film storage, etc.*

*On account of the affinity of interests between Cinemateks and libraries the Committee recommends that the I.I.E.C. should consult a Committee of librarians.*

This resolution gives rise to various questions and certain problems that we have already indicated. We greatly hope that the question of film archives may be treated in a complete manner and that a Cinematek of educational and news films may be constituted at the earliest possible opportunity, as this represents one of the principal aspects of the matter.

## THE CINEMATOGRAPHIC ARCHIVES OF THE CITY OF BERLIN

by Dr. Walter Günther.

After having for a long time covered the needs of schools and juvenile associations of Berlin by a system of loaning instructional and educational films, the necessity was felt, owing to the regular and increasing demand, for collecting the films together in order to have them ready for educational uses. Thus the idea of a film library came into being. This Cinematek was to include:—

(a) films in current use in schools ;

(b) negatives of films concerning the life of Berlin, such as architectural changes new buildings, improvements of all kinds, historical events, the daily life of the town (markets, traffic, communications, work, amusements) in order to collect each year a certain number of films with documentary value.

The idea of such archives soon extended to cover not only films but also positive and negative slides and photos, on glass and paper.

During the subsequent organising work, it was realised that such archives should not include simply documents relative to the city itself but those dealing with cinematography generally and even its history, neglecting no type of film, recreational, documentary, instructional and publicity. It was not necessary that the work should be absolutely comprehensive but essentials should be grouped. In November 1919, the general plan of the organisation was completed. Great attention, had, of course, to be given to the technical side of the enterprise. No Cinema archives would be complete manifestly without considering the forerunners of the film (Chinese shadowgraphs, diapositives, etc. . . .); as for the sound film, it was not then known.

At this point in the work it was realised that it would be scarcely possible to organize the archives without having obtained the opinions of various individuals and groups in authority and from this developed the idea of publishing a vade-mecum of the Cinema in 1920. But the financial situation at the time did not allow it. In any case it was necessary to collect material for the film history in the shape of Reviews, publicity brochures, books, publications of all kinds, newspaper clippings, the maximum information about individual films, criticisms, censor cards, official certificates, manuscripts and drawings, etc.

This scheme can hardly be reproached with the sin of omission. In any case the outline has not felt the necessity of re-formation since its elaboration in November 1919. It had simply to be modified according to subsequent economic and administrative changes.

In July 1922 it was at length possible to organise the printed archives and a central





file. The Cinema and fixed projection archives now present the following aspect, including all publications in the two domains in the following form :

A library, a collection of periodicals, a collection of memoirs, a collection of manuscripts, a collection of law texts, a collection of photos.

The whole of this material is subdivided as follows :

#### I. FILM AND FIXED PROJECTION SUBJECTS.

(a) SUBJECT AND IMPORTANCE. — (b) PREPARATORY WORK. — (c) CRITICISM. — (d) EXPOSITIONS ACCOMPANYING DIAPOSITIVES AND FILMS.

#### II. SLIDE AND CINEMA PROJECTION TECHNIQUE.

(a) TECHNIQUE OF MANUFACTURE. — (b) PROJECTION TECHNIQUE.

#### III. USE OF FILMS AND SLIDES.

(a) DISTRIBUTION. — (b) SHOWING. — (c) MUSICAL SCORE.

#### IV. LEGISLATION.

#### V. FILM AND SLIDE HISTORY.

(a) HISTORY. — (b) STATISTICS.

## VI. TECHNICAL TRAINING AND APPRENTICESHIP.

(a) TECHNICAL TRAINING IN MANUFACTURE. — (b) TECHNICAL TRAINING IN PRESENTATION. — (c) TECHNICAL TRAINING IN UTILISATION.

## VII. REPERTORY AND CATALOGUES.

(a) REPERTORY. — (b) ANNUALS. — (c) COMPLETE YEARLY SETS OF PERIODICALS. — (d) ISOLATED NUMBERS OF PERIODICALS. — (e) CATALOGUES. — (f) COMMERCIAL CINEMA PUBLICATIONS.

## VIII. THE FILM IN LITERATURE.

## IX. RADIO AND TELEVISION.

## X. MISCELLANEOUS.

\* \* \*

### I. — SUBJECTS OF FILMS AND SLIDES.

#### (a) SUBJECTS AND IMPORTANCE.

1. *Generalities.* — Slides and films as art — possibilities and limits — Psychology — Sociology — Ethics — Dramaturgy of Cinema — Nature in slides and films — fantasy in films — films and theatre — films and music — films and economic science — films and politics — principles of utilisation.

2. *Cultural Films.* — Instructional films and slides — publicity films and slides — films and slides in science — films and slides in schools and in popular education — slides and films in religion — slides and films in military subjects — short films.

3. *Colour films.* — 4. *Sound films.* — 5. *Substandard films.*

#### (b) PREPARATORY WORK.

1. *Generalities.* — Scientific preparatory work — necessities — plans — Art of cinema direction.

2. *Manuscripts.* — 3. *Biography.* — Authors and publishers — Contractors and directors — Artists

4. *Economic facts of film and slide manufacture.* — 5. *Collection of reports and documents.*

#### (c) CRITICISM.

Collection of "Inhalt und Urteil" (Contains all available knowledge concerning contents and criticism of films and series of slides) different possibilities — special methods — information as to experiments in film and slide utilisation.

#### (d) INFORMATION ACCOMPANYING SLIDES AND FILMS.

### II. — PHOTOGRAPHIC AND CINEMATOGRAPHIC TECHNIQUE.

#### (a) MANUFACTORY TECHNIQUE.

Chemical elements — photographic plates — raw film — optical elements — cameras — film format — camera work — reduction and enlargement — high and low speed camera work.

*Direction technique.* — *Lighting technique.* — Copies — Colour — Colour photos — colour films — sound films — film tricks — technique of film and slide handiwork.

#### (b) PRESENTATIONAL TECHNIQUE.

*Slide projectors.* — Optical systems — illuminants — vertical and horizontal projection — Enlarged and reduced projections — Epidiascopic projections.

*Film projectors.* — Optical systems — illuminants — mechanism — shutter — optical compensation — fire guards — speed of movement — standardisation — portable equipment.

*Electrical principles.* — *Halls.* — Technique and construction — Lighting — Arrangement of seats — arrangement of stage — Screens.

*Projection Room.* — Technique and construction lighting.

*Collection of reports and documents.*

### III. — USE OF FILMS AND PHOTOS.

#### (a) DISTRIBUTION.

Economical questions — organisations — associations — lists of enterprises — collection of rental conditions — collection of specimen contracts — congress reports — official film organisations — distribution offices — foreign rental enterprises.

#### (b) REPRESENTATION.

Direction of slide and film shows — organisation of film offices — organisation of school shows — laws applicable — collection of projection programmes for schools and associations — slides and films in school programmes — General methods.

#### (c) MUSICAL SCORES

### IV. — LEGISLATION.

*Laws dealing with film and slide Work.*

Legal principles of: Authors rights — publication rights — inventors rights — commercial law — associate law.

German laws dealing with film projection: Censorship — taxes — customs — legal aspect of photography and concessions — regulations with regard to construction, control and fire precautions — collection of judgements and precedents — collection of plans and projects.

### V. — HISTORY OF SLIDES AND THE CINEMA.

#### (a) HISTORY.

*In the past.*

Collection arranged in chronological order consisting of: Manuscripts — letters — printed matter — books — periodicals — press criticism, presenting historical interest in the film and slide.

*In the present.*

Collection of: Press criticisms — trade information — Congress reports — Cinema organisation reports — Cinema association reports — articles from the Cinematographic press — official publications, presenting interesting facts for the study of technical progress and economic development in the slide and film industry.

#### (b) STATISTICS.

Slide and film production and use — price changes — film and slide wear — camera wear — projector wear — instruction by slide and film — number of masters and pupils — Cinema archives — Cultural film shows and their audiences.

### VI. — TRAINING AND APPRENTICESHIP.

Study programmes — examination regulations — examination commissions, official preparatory courses — private preparatory courses — manuals — examinations for slide projectionists — schools for professional cameramen — photographic courses — Cinema courses — training of directors — training of artists — Cinema schools — collection of documents and reports.

### VII. — REPERTORY AND CATALOGUES.

(a) Repertory — (b) Annuals — (c) yearly volumes of periodicals — (d) isolated numbers of periodicals — (e) catalogues — (f) publications of the Cinema trade — (g) registers.



*Alphabetic list of German cultural, instructional and recreational films* : Registers of instructional films — registers of companies making these films — register of educational films recognised as such by the Central Institute and the Munich office — registers of films recognised by the same authorities to have cultural and artistic value — registers of films according to literary subjects — registers of films in special classification (Viennese Films, Rhine Films, etc.) — Slide register — Foreign film register — Register of producers (German) — Register of producers (Foreign) — Register of camera makers — Register of projector makers — Register of film and slide literature — Register of official film offices — Register of non-official film offices

#### VIII. — FILM NOVELS.

Novels and other creations of film literature.

#### IX. — TELEVISION AND RADIO.

(a) Subject and importance. — (b) Technique. — (c) Organisation. — (d) Use.

#### X. — MISCELLANEOUS.

Lists of competent authorities — technique of administration — books and novels, etc.

Seven masters and mistresses undertook the task of constituting this last division. They analysed the contents of 208 Reviews of teaching, photography, cinema, popular education and all procurable papers, limiting for articles relative to slides and films. Their part of the work applied only to papers appearing in Germany. Most of the newspaper cuttings contain articles which appeared before the constitution of the "Deutscher Bildspiehbund" creator of the archives, particularly those having a bearing on the historical importance of films and slides.

Film registers film criticisms — private and official — are collected by the information service. This service has formed sub-services, technical (which does not our concern here), administrative and judicial and sub-sections for slides and questions of method.

This last subdivision has gradually become the most important. It is that which advises those interested on the choice of films, the means of procuring them and the organization of cinema shows ; it also gives them information on those branches of education for which films are available, on the results which have been obtained with a certain film under certain conditions. This collection of information concerning results of past shows is very important, for the effects of each film depend upon the audience. It is of great practical importance to be able to indicate if a film, containing for example, nudity, has been the source of scandal, if a subtitle has raised protests, or if a serious passage wrongly understood has caused laughter, etc. This information on the effects of a film is completed by advice as to the manner of avoiding inconvenience in particular cases. In many of these it is simply necessary to draw attention to a certain passage and explain it. The efficiency of this information service obviously depends on those interested and the information which they communicate on the showing of films. One cannot always count on this cooperation. It is nearly always necessary to insist. It is not sufficient that a more or less large circle finds these films useful and gives them more or less explicit approbation. They must suit perfectly the public to which they are destined. For technical and often for legal reasons it is impossible to modify films at will, and therefore we have only three means at our disposal :—

(a) Make films for general use ;

(2) Make variations ;

(3) Find out public reactions and give the necessary information to organizers.

There are two questions that may be asked with regard to films for general use : Should one use those which have been made by producers or should one produce new ones ? Those made by producers are necessarily destined to a large public, their subtitles and arrangement are generally conceived in a recreational spirit which has nothing to do with instructional films. It is nearly always necessary to modify or eliminate subtitles. Two methods seem to us particularly suitable for remedying these faults, first, titles resuming the contents of a long sequence of the following film, second, titles without suggestion and not involving mental activity on the part of the spectator should be cut out and replaced with an equal length of black. In Switzerland it has been suggested that cuts of this kind should be indicated by numbers, but we do not think that this proposition, although it is by no means a bad one, should be adopted. Indeed it has the same ends. A series of views without titles requires great attention, and it is for this reason that long education films are to be avoided.

These two kinds of films, those without titles more than those with a few titles, oblige the user, who, for reasons concerned with fire regulations might not wish to keep films too long by him, to procure the text of the film in order to prepare titles. The best text is obviously that accompanying the film. The question of small film text books has already been examined at the Hamburg Cinema Week (October, 1922). It was there declared that these should contain three photos from each film, one from the beginning, one from the climax and one from the end. These booklets should also give for each film :—

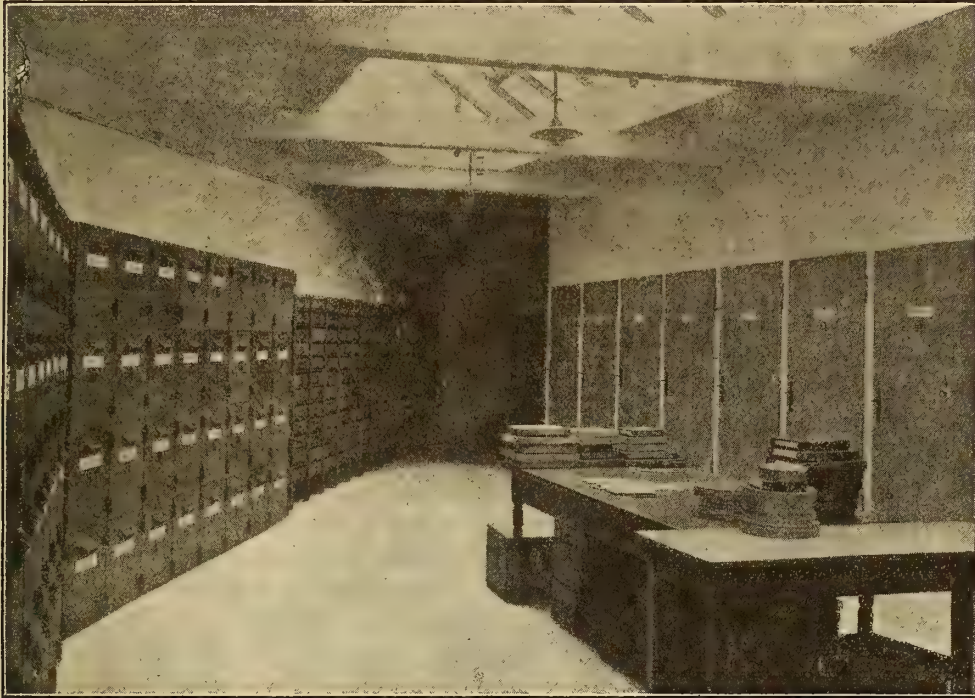
1. the contents of the censor card
2. an exact description of the places
3. an explanation of the principal action
4. a bibliography on the subject treated
5. a list of films having something to do with the one in question
6. an index of slides which might serve as explanation
7. suggestions of other teaching methods which might be employed at the same time (maps, pictures, models, etc.)
8. indication of all means of completing instruction in the subject.

Such a work could only be confided to specialists, and it would be advantageous if the principal collaborator were to deal with the technical side. The institute for the advancement of culture has illustrated booklets which do not really answer the ends proposed here. However, they offer one solution and render a great service by showing how the scientific use of the film can be improved. « U. F. A. » has also published booklets of this kind that we hope to be able to gather into a library.

It little matters whether these booklets are employed for normal prints or variants, for they should also serve for the latter. Variants may exist for all the subjects in a teaching plan. If, for instance, the same matter is mentioned in the programmes of the third, seventh and twelfth school years, it is natural that the copies of the film treat this subject in a manner conforming to the mentality of the pupils and the aim of the teaching plan. The swan, as shown to children of the third year, will be very much more simply treated than for pupils of the seventh or twelfth years.



These considerations so profoundly affected the formation of the cinematographic archives that it was found necessary to install a special studio for the preparation of films where specialists might choose from the films at their disposal and gather together elements particularly useful and important for teaching. Special tables for the examination of films, storage, cupboards and small projectors were installed, the walls were painted white to dispense with a screen and the whole room was provided with a method of darkening. Tables for the examination of films have shown themselves invaluable teaching aids. Indeed, each school where films are shown should have one of these



at the disposal of the master ; it would permit him to prepare himself for the projection and to examine the contents of the film more easily than with a projector. Also, this machine permits film to be rewound with less risk to the material.

Finally, as it seemed indicated that both these technical experiments and the arrangement of educational film programs, together with dependant methods, should not be confined to as small number of persons, they were made known to everyone interested and were included in an instructional course. This course takes place in a large hall, and the care of films, film projection and attendant instruction are taught. At the same time various useful hints are given relative to the preparation of films and the necessary material. The material control of films does not suffice, it is also necessary to revise their contents. Documentary films giving facts for the year 1929 (traffic, style, commerce and industry) are not always useful in 1931 as instructional films, although they may, from a technical point of view still be perfect. There comes a moment when films, like pictures, have lost their contemporary value and have not yet acquired an historical one. In this case it



is essential to eliminate and to complete. It is necessary therefore to keep an original copy of the film, then a transitional copy, and finally a new copy. The same thing applies to series of slides. One cannot show Berlin in 1931 with a series of slides dating from 1805. Such slides and films will be the historical documents of tomorrow and their disuse is therefore temporary. A well arranged collection of films and slides should therefore provide a means of preserving this material, and from time to time a revision of its use.

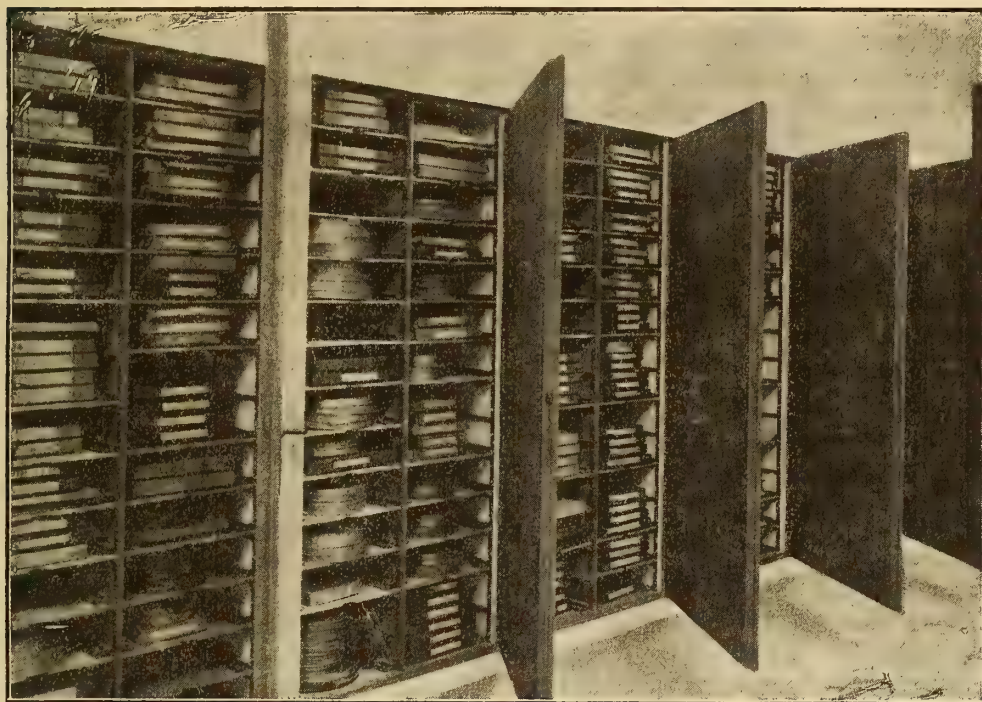
From these considerations, of which some served as basic principles and others as consequences of work, were born the cinematographic archives of the city of Berlin.

First of, all, twelve Geyer cupboards and fifty seven Gerny cupboards were installed, and others have since been added. The doors are of asbestos plate, practically incombustible, so that a fire breaking out around the cupboards would not be able to ignite the films within. The films are in hardwood boxes covered in asbestos so that they cannot be ignited. These boxes are quite heavy (8 pounds without the film), they contain up to 4 reels; their weights then attains 36 pounds. As nearly all the work in the archives is done by women, we have taken these boxes out of the Geyer cupboards, and we now use them to hold negatives of particular value that are not in daily use. The material constructed by Geyer is thus not used to its true end, to prevent a fire, for if the fire were now to break out in one of these cupboards it would destroy everything within. The compartments and the divisions are in asbestos and the doors close hermetically. The compartments do not touch the back wall in order not to interrupt the circulation of the air, and the fire could therefore pass in this way. However, we have had to use this material in spite of its disadvantages. The back wall of the cupboards is constantly cooled by air, which maintains the necessary degree of humidity and prevents the dessication of the films. This jet of damp air also serves as heating. Other methods of heating have been abandoned.

Ordinary systems of heating were abolished because it was thought that they had to some degree been responsible for the fire at Cleveland. On the ground floor, beneath the Archives, an electric hot air blower was installed. The hot air is humidified by a special device and is then circulated in pipes throughout the building and to the archive cupboards. In very cold winters this system is clearly far from ideal for the interior temperature of the rooms never exceeds 9 degrees C., obviously too low a temperature to allow the employees to work efficiently in them. This state of affairs is perhaps due more to the special arrangement of the roof than to the method of heating. The roof is so arranged that should the pressure increase in the rooms the windows are automatically opened. Of a total wall area of 73.45 m<sup>2</sup>, 25 m<sup>2</sup> consist of windows; 5.46 m<sup>2</sup> of these open automatically. In order to be sure of this working in the case of fire the opening mechanism has been so adjusted that even breezes are sufficient to set it in motion. For this reason there are always drafts in the rooms. It has therefore been necessary to arrange special rooms for the employees of the Archives to work in, notably for the splicing girls. These rooms are arranged for easy working conditions and with free exits in case of danger. A lift with a 150 Kilo capacity transports films to and from the dispatching rooms and thus staircases are not encumbered. The particular form of the building allowed of the construction of three series of staircases: a large principal staircase, a safety staircase and one leading to the film storage rooms. Corridors, floors and rooms giving on this staircase are fire-proof, gas-proof and hermetically sealed,

rooms by means of metal doors and floors by means of special glass partitions. Many fire extinguishers are to hand but they are not destined to deal with film fires. All though all possible measures of security have been taken, it is expressly forbidden to carry films on this staircase except when they are destined for projection within the building. It is desired to avoid the possibility of fire being started by people coming to take deliver of films. An efficient means of transporting films to the ground floor eliminates this risk.

The splicing room accomodates two, three or even four splicing girls and the splicing tables are of the usual type. Winding and unwinding of the films is accomplished



by means of treadle operated bobbins and thus the hands are left free. As no film is sent out without being carefully examined, the splicing girls have sometimes a very great quantity of work ; they examine up to 9000 metres of film a day and have also to see to the reception and dispatch of films.

In vacation time when no films are dispatched, a general examination of all films, even those which are little in demand, is made. This is a more thorough examination, every join and all sensitive surfaces are checked. All cupboards, and vaults are cleaned and camphorated, the registers are checked up and in short the whole revision is as complete as possible.

The entire content of the Archives is contained in a special register which may be easily consulted and understood. Each order must be made on a special form, even when the request come by telephone it must be copied into a form. This somewhat bureaucratic process is necessary in order to determine the life of films, the demand,



the number of schools interested, in fact all information having to do with the making of new copies when necessary. The exact knowledge of these elements forms the basis on which the whole institution is run. The demands of schools must be predicted and met with. There should be no attempt to influence the choice of films; however it is inevitable that in some cases demands have to be refused. For instance it would not be possible to supply a fairy tale of 2500 metres to one of the lower classes. Distribution control is made on a special form. Each film to go out is noted twice, once on the form attached to the film (*Lebenslaufkartei*), and again on the form filled in by the hirer. This process may appear meticulous but it is extremely useful and gives no trouble actually. It permits the state of the material to be known at all times, to determine when a film has been badly treated, when a projector needs attention, etc.

The heating of the splicing room is accomplished by means of hot air radiators carefully covered to prevent film resting upon them. There does not appear to be any serious danger of fire presented by the contact of film with these radiators, but the increase in temperature is bad for the films themselves.

A door from this room connects with an open air platform from which a fire escape leads across the roof. Between splicing rooms and archives is a double asbestos wall which insulates and protects from fire. Even outside doors are asbestos clad for even greater safety.

Finally in the roof of the archives and in the splicing rooms there are automatic fire alarms. If the temperature exceeds 69 degrees sirens and alarm signals are started all over the building and they do not stop until turned off at the central. Unfortunately this system does not explain where the fire is, as all the alarm signals are the same. It is therefore necessary to waste time hunting for the supposed fire. Attempts are now being made however to remedy this defect in the system.

Should fire break out either in the archives or in the splicing rooms things would happen in the following manner: whatever the cause of the fire might be the sirens would start, the locality of the fire would be determined and the fire brigade informed, the roof windows would open automatically under the air pressure. The ignited film would burn itself out. In any case it would seem quite impossible for the fire to spread beyond the archives. If, resulting from a short circuit, several cupboards were to catch fire, the fireproof doors might not resist but the damage would be limited to the destruction of a partition and even this would require a very great heat. In any case the fire brigade would soon arrive with its powerful water jets.

If the fire were to occur during working hours the alarms would work in the same way and it would be still more simple to discover the locality of the fire.

The storing of film still presents problems. Trials of different cupboards and cupboard systems, and vaults with ventilation are necessary. It is also important that existing measures against fire should be tried out for efficiency. However we are consoled by the fact that these same difficulties would seem to be met with in many cinema enterprises.

*(From the German).*

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# THIS THING CALLED "PERFECT SOUND"

by **Julius Weinberger**

(ENGINEER IN CHARGE OF RESEARCH)  
RCA PHOTOPHONE, INC.

"Perfect sound" may be defined very simply: It is a *natural* reproduction of the original speaker's or singer's voice, or of noises, or of orchestral music. If upon closing your eyes you do not know whether you are listening to a mechanical device or to the original rendition, that is perfect sound reproduction.

A good many persons regard mechanical sound reproducing equipment frankly as a mechanical device, and therefore do not expect it to simulate reality. The consequence of this point of view is that they accept distorted sound and sell it to themselves (and their customers) on the basis of artificially created virtues. The author has a vivid recollection of some of the alibis which were used in the early days of radio to excuse poor sound reproduction. Whenever a new line of radio sets was placed on the market, a lot of us would sit around listening to the various sets or loudspeakers and switch from one to another. None of them would be even approximately realistic, and then adjectives would begin to issue from the audience. One set was called 'mellow', another 'brilliant', a third 'soft' or 'bright'. All of these words merely meant that the sets in question were not reproducing *naturally*, and so we applied euphemisms to them that would disguise the mechanical character of the reproduction.

## **Striving to Create Illusion.**

Today we are striving to create the illusion of reality, and if the sound isn't natural, it cannot create such an illusion. The purpose of all entertainment is to help the auditor to forget himself for the moment, and to enter mentally into another world — the world of the characters of the stage or screen. The more perfectly we create the feeling that he is looking at and listening to real people, the better is the chance that he will lose himself in the story which is being played out before him, and will leave the theatre

with the feeling that he has derived real enjoyment from the show. What then, are some of the elements which are necessary in order to achieve this illusion in a sound picture presentation ?

First, in speech reproduction the words should be understandable, one from another, and they should all sound like human beings. There are very few people whose voices sound exactly alike, and it is often the case that certain types of sound apparatus may render the speech of the various characters in a talking picture quite *intelligibly*, yet with little difference between the voices of the various men or women in a picture and with voice quality that no human being ever possessed. This sort of reproduction is acceptable but it is not realistic. It is also well to be critical in listening to speech reproduction and to listen not only to the quality of the vowel sounds, but to consonants — which are the sounds that generally show up the defects of the equipment more clearly than the vowels and affect intelligibility to a greater extent.

### **Music's Distinguishing Feature.**

In Music, the distinguishing feature of natural sound reproduction is the fact that all of the instruments in a full orchestra can be clearly distinguished one from another. In addition, there is a great width of tonal range, so that the lowest bass notes and drum beats can be heard as clearly and loudly as the highest tones of the violins. Further and even more important, is uniformity and evenness of reproduction. By this is meant equal loudness of the various tones of the musical scale. Poorly designed equipments (particularly loudspeakers) are frequently marked by the fact that as the music goes up or down in pitch, certain tones will stand forth violently while others can scarcely be heard. This difficulty is due to what are called 'resonance peaks' in the loudspeakers.

In addition to the general characteristics outlined above there is a characteristic which is common to both speech and music, and that is *smoothness* of individual speech sounds or musical tones. By this is meant freedom from tremolos or additional fuzzy, raspy or other types of harsh noises, accompanying the words or music.

In attempting to attain the type of reproduction referred to above, RCA Photophone engineers have used a number of expedients in our reproducing and recording apparatus which are given below :

Complete naturalness of reproduction requires that all equipment be

capable of recording and reproducing a very considerable percentage of all sounds which the human ear can hear from the lowest to the highest tones. The extent to which this is done is called the '*frequency range*' of the equipment. It is not particularly easy to accomplish this and it is especially difficult in the case of the microphones used in picking up sound on the motion picture stage and the loudspeakers used in the theatre.

### Sound Vibrations.

Theoretically the human ear can hear sounds having a pitch from about 32 to 20,000 vibrations per second. However, it has been found by experience that sound apparatus which covers the range from about 60 to 8,000 vibrations per second will deliver a very acceptable and almost natural result. Certain types of equipment reproduce practically nothing below 300 or above 4,500 vibrations per second. When reproduction from such equipment is compared with that from one which transmits the range 60-8,000 (such as the RCA Photophone Type PG-30 equipment, used with the 50 inch directional baffle), there is a startling difference in naturalness and clarity. Other limited range equipment may reproduce speech intelligibly but it does not sound natural. On music, it sounds like a phonograph. When reproducing a full orchestra, it is clearly *mechanical* reproduction instead of natural reproduction.

In RCA Photophone recording equipment, wide frequency range is secured by using the newly developed ribbon microphone, carefully designed amplifiers, and recorders capable of making accurate records up to 10,000 vibrations per second.

In RCA Photophone reproducing equipment, wide frequency range is secured by carefully designed optical systems in the sound head, amplifiers which are practically the last word in amplifier design, and loudspeakers which represent several years of intensive research effort. In connection with the last named, it may be said that they reproduce the widest and most uniform frequency range that has been obtained by a mechanical device.

The second important element in sound reproduction, namely smoothness is obtained largely by careful attention to the devices which move the film in the recorder or reproducer. If the film travels with perfectly uniform speed, there will be no gurgles, wows, fuzz or rasp in the sound reproduction. However, to attain this uniformity of speed, careful attention to details is necessary.



## I. I. E. C. STUDIES

*“ Le plus petit croquis en dit  
plus long qu’un discours „*

NAPOLEON.

Our readers may have remarked and will continue to remark upon the fact that the I. I. E. C. Review, entering upon the fourth year of its publication, endeavours constantly to enter into closer contact with the great worlds of educational film production and consumption and consequently to attack all attendant problems. Discussions at full length of these problems and their solutions will be encouraged.

The present financial crisis should neither stop nor slow down our forward progress. On the contrary we are convinced, as was a certain statesman who said very justly that no civilization had ever been overthrown by an economic crisis, that a new path will be found and that at the moment we should devote ourselves to discussion of problems, to the noting of errors, to the classification of results, the maintenance of enthusiasm and the conviction of sceptics.

The researches made by the I. I. E. C. in the matter of educational films have been very profound. They are based upon a solid conviction and a belief in the powers of persuasion. Today this is a necessary conviction, for the complex rythm of modern life demands the employment of the Cinema as a teaching auxiliary, in the same way as other auxiliaries have in the past been rendered necessary. And belief in the powers of persuasion means that public and private administrations must be convinced that it is not a question of overthrowing actual methods but simply of supplementing them with a powerful agent of suggestion.

It must not be forgotten that Cinema and photography are not simply technical means offered by science to visual education, but that in their own evolution these inventions have naturally lent themselves to artistic amusement. The screen is the most powerful complement of teaching : in technology it is the best method of introducing the child to reality, in physics and chemistry it enables the student actually to see processes which were previously purely theoretical to him.

Cinema becomes therefore a tangible element in active life through the medium of sight. It therefore surpasses the greatest possibilities of oral education for it finds in the essential of movement its power and attraction. Visual demonstration has always been more efficacious than any other form of education.

The origin of the image can be traced back to primaeval man who saw his own face and other objects reflected in water. And the representation of things seen was perhaps as unconscious as sight itself. Later the idea grew and the artists desire was to photograph things seen to keep them in mind or to transmit them to posterity.

Thus visual education was born. In time graphic and plastic arts evolved from the simple series of episodic drawings into something far more complete such as the

reliefs of the life of Buddha on temple walls at Borodur and Angkor Vat, the graven stone monuments that tell us of the Nile and Pacific coastal civilizations, and the column of Trajan which is a true film in marble.

After the barbarian epoch, that followed the Roman domination, both the Middle ages and the Renaissance brought numerous elements into visual education. Madonnas, lives of Christ adorned the walls of churches and public places, reproducing details of incidents in the life of the Prophet chronologically.

Art itself is composed of the many aspects of visual education enabling the artist to communicate through sight the pure creations of his mind.

Centuries passed and all plastic art was put to the service of intellectual culture. Thus we come to the epoch, preceding our own very shortly, when pictures and models of objects and animals were judged an essential part of education. Then came the magic lantern and other devices which now seem primitive to us but which in their day represented great conquests in the realm of teaching. Fixed projections give the inanimate state of things, the cinema gives them movement and life, shows microscopic views, adds natural colour, and finally blends sound and movement to give an even more complete representation of life.

And what may be in store? Will the cine-manual be adopted? Will certain subjects be taught exclusively by the Cinema? Premature questions perhaps but the speed of modern progress makes it impossible to mortgage future possibilities.

In any case a foreword to the discussion of the application of the cinema to teaching is essential, a foreword showing that a *constantly increasing stress* has been laid on visual education throughout the ages. From such a historical foreword we may come to an examination of the possibilities of the Cinema.

This consideration particularly obliged us to treat the origin of visual education. The educational world has in recent years shown confidence in the cinema, it has realised its importance as a teaching method, its persuasive powers and has admitted that it forms the best accompaniment to oral teaching.

However, in many teaching circles this approval is tempered by a resistance arising from the fear that partisans of the Cinema wish to upset and revolutionize education. Is a new form of education desirable or necessary?

Certainly, if that means a better and more complete form of teaching, an answer to the universal demands for teaching reform; and certainly not if it means revolution, for the need for the extension visual education has been constantly present in human activities and in the Cinema we find simply the most modern form of extension.

And that is why the I. I. E. C., opening a series of articles on the subject, wishes to start with a historical approach before passing to the actual consideration of Cinema education, and treating special and technical branches of it such as language teaching.

The first two studies will be published in several parts and they concern, the first the historical part, and the second the actual pedagogy. The first, confided to a special bureau at the I. I. E. C. has been executed with care and intelligence by *Mlle. Rossi-Longhi*, Docteur ès-lettres according to instructions received from the direction, the second by *Mme le Prof. Marbach*. *Mme Marbach* who is known to readers as the author of "Cinema and Grammar" which was simply a single chapter from a

much longer work which will be published in several parts and finally collected in book form under the title of "*Sound Films and Language Teaching*".

The publication of these two studies will be completed by that of a third of a technical character treating fully the constitution of film libraries, etc.

The first study constitutes a logical and necessary introduction to the second. It speaks of primitive education from the universal basis of imitation, of the various distinct characters of this education, practical, experimental, *visual*. Tatooing for instance, is considered as the memory of a fact which scientifically reverts to the ancient state of slavery.

Then follows an examination of the symbolic education of the Orient, in the ideographic and hieroglyphic writing of the Chinese, Hittites and Egyptians.

Then comes Egyptian education and the change from hieroglyphic to syllabic writing.

Greece and Rome offer a vast field with their extension of educational facilities. The education received from grammarians, sophists, philosophers such as Socrates, Plato and Aristotle in Greece and Cicero, Seneca and Quintillian in Rome is completed by that received from Art. Painting and Sculpture reach a climax of a particular perfection. Since then we have had the Sidon Sarcophagus, now at Stamboul and the "Battle of Alexandria" mosaic, to cite only two famous and expressive examples.

Art then enters fully into the educational sphere both aesthetically and representationally.

We are in the Christian era and here the form of modern education was forged. Times change, outward signs change but the body of the form remains. Under other names the old teachers re-appear. Aestheticism seeks new paths but fundamentally acknowledges the same criteria. Educational divisions become more precise: intellectual, moral and receptive training to which we add triumphantly today visual education.

Such is, in short, the first of these essays which begins today in this Review.

The second essay will follow immediately and will deal as we have said with film pedagogy.

The first Chapter of this constitutes a study of the sense of sight; the limitation of senses, on their degree of interdependence and at the same time a psychological study of the phenomena of sight from infancy to adolescence. This is a particularly important point dealing with the varying aspect of an object from different and individual visual angles. In a psychological-pedagogic chapter, allied to Miss Rossi Longhi's study, are reviewed the different existent methods of visual education and the important problem of sight education according to the different ages is attacked. There follows a study on the film as a visual aid to education as compared to other methods and here we enter into the purely pedagogic domain.

By publishing these two essays the I. I. E. C. intends to prepare the ground for practical matters. In fact once the problem is stated it must be put into terms of reality, above all financial reality to give it additional weight with public and private administrations.

After these two essays will come a third of semi-technical character dealing with Cinemateks, film handling, distribution problems, projection and camera work for educational Cinema workers.



The I. I. C. E. wishes in this way to open up the ground to intellectual and cultural mediums for the development of practical methods of film teaching.

In this as in all other aspects of Cinematographic activity the I. I. E. C. wishes to provide material on which educators may form their own well based opinions.

Theorising when necessary, it has given a place to opinions and concrete ideas apart from its own studies and research. In practice, it has wished to demonstrate a truth yet imperfectly known, namely that, without there being any question of upsetting the present system of education, visual education by the Cinema, should be seriously considered, favoured and helped by governments, so that its inevitable future be hastened in order to extent the maximum educational benefits to the rising generations.

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## THE HISTORICAL EVOLUTION OF VISUAL EDUCATION

### EDUCATION IN PRIMITIVE SOCIETY

Considered in its largest and highest sense, Education is evidently the fruit of civilization, of a civilization which deems it important to preserve its spiritual patrimony and transmit it to present generations. Education therefore presumes Civilization. However it is easy to show that a rudimentary education has existed in all societies whether primitive or savage.

In these societies, education takes the most suitable form for the particular mentality which even in adults has some puerility : that is, imitation.

Students of child psychology know that imitation of speech and manner is natural to children.

In the first years of life, when the spirit, still at sleep seems to leave the body free for its own development, the adult is a god for the child : a god loved and feared, that understands all, knows all and is capable of anything. Unlimited confidence in the adult characterizes extreme youth. For the child, bad and good are associated with the opinions and actions of the adult. To obtain the approbation and caresses of its adult god, the child has simply to imitate.

Gradually, almost imperceptibly, as it grows up the child modifies its first confused ideas and the adult, previously placed on a pedestal, takes on a true value corresponding to intrinsic worth. It is necessary to remember that the child is wise and is rarely mistaken in its judgements. Woe to the adult who, by error or carelessness, commits those faults previously reproved in the child. The child's judgement is always severe, often pitiless. Innocence, inexperience and absolute ignorance of life's realities are the reasons for this severity which makes the child condemn adults without appeal and thus accord to them a diminished degree of obedience.

After the period of the child's respect for adults comes the period of hostility and disobedience. Education is a compromise: the child, disappointed by waiting and wounded in sensibility becomes a little rebel needing a firm and clever hand to guide it after the clumsy one that has only succeeded in irritating it.

What is true for children is to a certain extent true for savages who are great children, at once credulous and defiant, given to imitation and revolt, with the character of youth incultivated and inexperienced.

And it must not be forgotten that a great child that has been brought up by a similar great child has had no experience of adults nor the conquests of life and feeling.

Education is essentially practical, experimental and visual.

Hunger and cold are allayed by imitation of others.

Adults who are generally the sorcerers of the tribe initiate the child into the practice of religion. In certain central Australian tribes, says Monroe in his "Shorten History of Education", "the child of eleven or twelve years of age is tattooed, thrown in the air and beaten several times. Such a forceful initiation is certainly not to be readily effaced from the memory of the initiated, but the savages wish to mark the event visually for the benefit of the whole tribe. In the history of humanity, this rudimentary painting is certainly one of the first signs of the importance which men, even savages, attach inevitably to signs and symbols which through a visual medium stamp themselves heavily on the human mind.

## ORIENTAL EDUCATION

### China.

During many centuries, China, jealous of its spiritual traditions had but one desire : to transmit these intact from one generation to another, adding and subtracting nothing.

This is a conception absolutely in opposition to life, to all that, which, in movement and strength, seeks to develop and complete. With such a conception, it is impossible to talk of education. Education, active by definition, is contrary to all that is inert. In contact with this state of apparent death, it can only triumph in an energetic reaction or become sterile.

It is therefore impossible to speak of education, there is only instruction, and instruction of the most negative kind, the learning by heart of sacred texts and commentaries. The child is not even obliged to understand what it reads thus. It is the triumph of the word over the spirit and it has gone on for centuries, until, in fact Chinese legislation attempted in the twenty years before the great war, to lighten these tasks. But these reforms have proved quite insufficient because they aimed to improve a method which was considered good whereas actually the method is entirely false. It is therefore only by radical and energetic change that the demands of modern teaching can be met.

The psychology of the Chinese, similar to that of other orientals — closely linked with the ethnical and climatic conditions of the countries themselves, has a brilliantly fantastic character, alive and developed so that it colours all things and deforms them. It has need of constant application of breaks and curbs to keep it in the bounds of reality.

And how else should facts be taught but by the usual explanation of their significance ? From the need for better understanding and definition writing has been born, the Hieroglyphics of the Hittites, a people of Canaan origin settled on the Syrian coast, Egyptian Hieroglyphics of which we will speak further on, and Chinese writing.

In the first place Chinese writing was purely pictographic. The Chinese, indeed, drew the objects which they wished to represent, but, always required to express more complex ideas, they tried to make composite drawings. From this resulted such immense complication that it became more practical to consider the writing as the expression of sounds rather than of images.

But this phonetic system had one great disadvantage ; each single character might have many meanings.

To remedy this, the Chinese again resorted to ideographic signs, which placed beside the phonetic signs gave precision to the latter.

Chinese writing, refractory of all western influence, today preserves its ideographic character, modified by the qualification of numerous phonetic characters. The ideographic characters, two hundred approximately in number, are really drawings.

It may well be imagined what an influence the cinematographic image may have on a people who conceive abstract ideas only in a perceptible form and whose writing is an actual example of the mentality.

Slowly, but with certainty of accomplishing its end, the Cinema is making its way in China and it may bring to that country new art and civilization.

### India.

In India, typically Oriental, education was before the English conquest reserved, for the ruling classes, that is the priesthood of the Brahmins.

Whilst the pariahs, considered as inferior and abject beings, were deprived of the most sacred of human rights, warriors and farmers received a certain amount of instruction consisting, as in China, of the study of sacred texts.

It is above all upon the religious ideal of people that education has been founded. And it is obviously difficult for the Hindu ideal, resumed in Nirvana, to produce a dynamic form of education such as we can conceive. Nirvana, if not actually " the death " of the materialists, is a beatitude only in as much as it stipulates the annihilation of " self " and is therefore akin to death. All human activity is depreciated and therefore the ideal is purely negative.

In conclusion of these brief notes on oriental education it may be said that it is unilateral and immovable. Unilateral because it neglects in part the intellectual functions, exercising only the memory : immovable because, founded on past science, it is content with imitation.

All originality is banished, and individuality is worthless thing that renders the wait for Nirvana, less painful.

It is easy to understand, after these few considerations, that the favoured oriental despotic regime has stifled liberty and at the same time its most beautiful and artistic manifestations. In order to consecrate himself to the study of art, man has not only the necessity of that interior elation that grows with strength and softness, but he also needs a certain atmosphere, severe and traversed only by the soft breath of liberty.

*(To be continued).*

M. L. ROSSI-LONGHI.



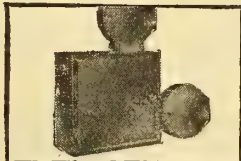


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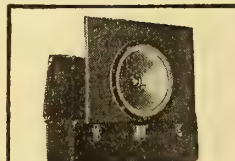
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## YOUNG PEOPLES' IMPRESSIONS OF WAR FILMS

### METHOD OF ANALYSIS.

This was admitted by all to be extremely simple. Each school was dealt with separately and made the subject of a *sheet* (foglio di spoglio), containing the name of the school, description of the class, district to which the school belongs, age of the pupils (divided into three age-groups and therefore into two or three separate sheets per class if there were age differences between the children), the number of positive replies to one or both questions and, for each opinion expressed, the grouping of the parents' occupations, if specified.

The separate sheets were then combined into *summary tables*, which show in numerical form the results of the replies. Finally, partial summaries for provinces or districts have been grouped together to show the situation for the country as a whole. The replies can therefore be checked at any time and from any point of view.

### STATISTICS.

The total positive replies are divided as follows, according as they emanate from large or small centres and according to sex and age-group :

LARGE CENTRES		SMALL CENTRES	
Boys	Girls	Boys	Girls
7558	4436	2597	1139
11,994		3736	
Total 15,730			

The replies are sub-divided as follows :

Children between 10 and 12		Boys		Girls
Large centres . . . . .	4,576	6,057	}	3,386
Small centres . . . . .	1,481			861
				4,247
<i>Children between 13 and 15 :</i>				
Large centres . . . . .	1,354	2,339	}	678
Small centres . . . . .	985			259
				937
<i>Over 16 :</i>				
Large centres . . . . .	1,628	1,759	}	372
Small centres . . . . .	131			19
				391

As regards parent's occupations, replies which fail to mention this point or merely use the word " orphan " have, as already mentioned, been left out of account.

\* \* \*

#### REPLIES.

In view of the variety of information in respect of sex, age, centres and occupation of parents, the opinions and observations of the pupils necessitated examination :

in relation to sex ;

in relation to age ;

in relation to large or small centres ;

in relation to the occupation, mentioned of the parent ;

according to whether the answer was in favour of war-films or adverse to war-films.

In analysing the replies the greatest difficulty was due to the necessity of combining synthesis with absolute exactitude, so as not only to keep intact the opinion expressed, but to collect in one or more statements similar views expressed in slightly different terms.

Another fundamental difficulty lay in the nature of the replies themselves. The questions put referred to the impressions made on children's minds by *war-films* and not by war itself. The replies, however, practically all relate to the latter impressions. Hence a difficulty in classifying replies. Should they be grouped as favouring or opposing war or as favouring or opposing films about war ? Moreover, some of the replies were so ambiguous that it was hard to decide in which category to put them.

The classification that follows makes no claim therefore to perfection. Its value is purely approximative and it may be modified as the judgment of others may suggest. Answers have, however, been divided according to whether opinion is expressed for or against war and for or against the showing of war-films. Even so, there is still room for doubt. When, for example, a child says that a film was *moving* (" touching ") or that it aroused feelings of pity *for the fallen*, it is not clear whether the child was giving an opinion for or against war or even for or against the projection of this kind of film. It therefore became necessary to create a third category to include replies which, though doubtful had a certain statistical value.

Lastly, it should be mentioned that, for purposes of classification, the first place has been given to the opinion that secured the largest number of votes. This is followed in the same column by other similar views, but the figures are comprehensive and combine within one group all opinions that may be considered as emanating from a single source.

# WAR FILMS AROUSE FEELINGS LIABLE TO EXALT WAR

DIVISIONS ACCORDING TO CENTRES, SEX AND AGE

ANSWERS	LARGE CENTRES						SMALL CENTRES					
	Age 10-12		Age 13-15		Above 16		Age 10-12		Age 13-15		Over 11	
	Boys	Girls	Boys	Girls	Boys	Girls	Boys	Girls	Boys	Girls	Boys	Girls
Boys : 4639 — Girls : 2260 — Total 6899. Instructive and useful as an example and incitement to the love of one's country. One's country is sacred and must be loved, served, de- fended. He who dies young for his coun- try has lived a long time.	2082	1249	388	326	498	174	966	361	614	145	91	5
Boys : 1541 — Girls : 0 — Total 1541. War films incite [boys and girls a sense of virtue and valour. ...steel the spirit and awaken the sense of duty even in the ignorant. Heroism makes us better and more courageous.	622	—	28	—	891	—	—	—	—	—	—	—
Boys : 1052 — Girls : 439 — Total 1491. Very fine : they awaken our ener- gies.	462	302	98	34	75	32	265	34	144	37	8	—
Boys : 1069 — Girls : 312 — Total : 1381. ...exalt our sense of duty and sacrifice and awaken our best feelings. They form the char- acter. Their example inspires young souls to virtue.	167	286	87	7	808	—	5	14	—	—	2	5
Boys : 1044 — Girls : 170 — Total : 1214. The desire to imitate the glory of our war heroes and the fallen	176	40	145	60	175	20	223	—	255	49	67	1
Boys : 417 — Girls : 703 — To- tal : 1120. The exaltation of the heroism and valour of the war heroes in defending hearth and home The exaltation of the heroism of those who give their lives for an ideal.	56	550	57	120	2	—	210	26	50	1	2	6



ANSWERS	LARGE CENTRES						SMALL CENTRES					
	Age 10-12		Age 13-15		Above 16		Age 10-12		Age 13-15		Over 16	
	Boys	Girls	Boys	Girls	Boys	Girls	Boys	Girls	Boys	Girls	Boys	Girls
Boys : 895 — Girls : 75 — Total : 970. Arise in the warlike virtues of the race. Exaltation of national valour.	510	4	57	15	31	14	212	—	71	42	14	—
Boys : 366 — Girls : 522 — Total : 888. A sense of gratitude and devotion to the fallen and the exaltation of the heroes who give their life for their country.	172	223	117	73	69	24	—	194	8	4	—	4
Boys : 365 — Girls : 208 — Total : 573. Exaltation of the sacrifice of the humble soldier. They revive the heroism of life in the trenches. The most efficacious recognition of the heroic sacrifice of the soldier.	103	16	63	102	199	43	—	47	—	—	—	—
Boys : 357 — Girls : 213 — Total : 570. They inspire admiration and enthusiasm	157	121	46	6	40	7	50	55	52	23	12	1
Boys : 144 — Girls : 361 — Total : They inspire admiration, veneration, gratitude for the humble and heroic Tommies.	32	240	34	8	—	—	57	99	19	15	—	1
Boys : 441 — Girls — Total : 441. Inspiration, feelings of admiration, audacity, contempt for life	441	—	—	—	—	—	—	—	—	—	—	—
Boys : 359 — Girls : 26 — Total : 385. Desire for and exaltation of military glory.	339	29	8	3	—	—	3	—	3	—	—	—
Boys : 215 — Girls : 8 — Total : 223. Amusing. Interesting. Useful.	184	1	1	2	10	—	19	5	—	—	1	—
Boys : 207 — Girls : 15 — Total : 222. I want to go to war even if have to die. It is beautiful to fight and die for one's country.	141	12	17	3	—	—	49	—	—	—	—	—

ANSWERS	LARGE CENTRES						SMALL CENTRES					
	Age 10-12		Age 13-15		Above 16		Age 10-12		Age 13-15		Over 16	
	Boys	Girls	Boys	Girls	Boys	Girls	Boys	Girls	Boys	Girls	Boys	Girls
Boys : 79 — Girls : 122 — Total : 201.												
They revive the cult of ancient heroes.												
The memory of the fallen makes us feel religious and grateful.												
Those who fell in the war are the new national heroes.	—	63	—	12	77	17	—	30	—	—	2	—
Boys : 193 — Girls : 3 — Total 196.												
They reproduce deeds of he- roism with which we might never have become acquainted.												
They stimulate the strong and courageous. They reevoke the heroism of history : they re- evoke heroism and deeds of courage that seem to be le- gendary.	193	—	—	—	—	—	—	3	—	—	—	—
Boys : 19 — Girls : 173 — Total : 192.												
The wish to make oneself use- ful and inspire the soldiers with courage.												
All my will is in the desire to help and comfort those who fight.												
I am a woman and as I cant fight I want at least to make myself useful to the soldiers.	11	126	1	2	7	6	—	39	—	—	—	—
Boys : 191 — Girls : 0 — Total : 191.												
Sadness, veneration, respect and gratitude for the fallen.	—	—	—	—	—	—	191	—	—	—	—	—
Boys : 26 — Girls : 108 — Tota : 134.												
They incite children to deplore injustice and to defend their country against oppressors.	21	100	—	—	—	—	5	7	—	1	—	—

ANSWERS	LARGE CENTRES						SMALL CENTRES					
	Age 10-12		Age 13-15		Above 16		Age 10-12		Age 13-15		Over 16	
	Boys	Girls	Boys	Girls	Boys	Girls	Boys	Girls	Boys	Girls	Boys	Girls
Boys : 107 — Girls : 11 — Total : 118. The wish and the sense of one's duty to share the life of sacrifice of the war heroes.	71	5	2	5	—	—	34	—	—	—	—	1
Boys : 67 — Girls : 15 — Total : 82. They make us think that though war is horrible it is necessary for freedom and for the awakening of the sense of heroism in nations.	65	5	—	4	—	—	1	6	—	—	1	—
Boys : 50 — Girls : 23 — Total : 73. They awaken hatred and contempt for the invading enemy.	4	14	9	6	—	3	32	—	4	—	1	—
Boys : — Girls : 72 — Total : 72. They show how heroes suffer hunger, thirst and torments but know how to die heroically.	—	72	—	—	—	—	—	—	—	—	—	—
Boys : 66 — Girls : 2 — Total : 68. They teach us love of family which is love of country.	—	—	1	2	51	—	—	—	14	—	—	—
Boys : 37 — Girls : 30 — Total : 68. They exalt the deeds of the leaders and of the humblest soldiers.	37	22	—	5	—	—	—	—	—	3	—	—
Boys : 49 — Girls : 3 — Total : 52. They show the sanctity of war for a just cause, sacred if it is for the defence of ones own home, country, family.	—	1	6	—	3	—	31	—	9	2	—	—
Boys : 27 — Girls : 24 — Total : 51. They revive the love of country in weak souls. Necessary for the heroic education of young people. They form heroic hearts capable of giving their lives for their country.	—	24	13	—	—	—	14	—	—	—	—	—



ANSWERS	LARGE CENTRES						SMALL CENTRES					
	Age 10-12		Age 13-15		Above 16		Age 10-12		Age 13-15		Over 16	
	Boys	Girls	Boys	Girls	Boys	Girls	Boys	Girls	Boys	Girls	Boys	Girls
Boys : 50 — Girls — Total : 50 They raise the spirit of nations.	50	—	—	—	—	—	—	—	—	—	—	—
Boys : 4 — Girls : 41 — Total : 45. Admiration for heroes : contempt for cowards and traitors.	—	38	1	1	3	—	—	—	—	—	—	—
Boys : 1 — Girls : 36 — Total : 37. They should be shown more frequently because they are a splendid school of patriotism.	1	20	—	6	—	—	—	—	—	—	—	—
Boys : 8 — Girls : 24 — Total 32. One must suffer in silence, fight, and if necessary die for one's country.	—	8	—	—	8	12	—	4	—	—	—	—
Boys : 19 — Girls : 12 — Total : 31. I am proud to have given my parents' lives to my country. Desire to imitate the heroism of a fallen brother or father. I think of my parents when they were at the front and want to follow their example because I feel I owe them all the more for it.	16	12	3	—	—	—	—	—	—	—	—	—
Boys : 1 — Girls : 26 — Total : 27. They serve as an example to the future soldier because they prepare the patriotic education of the young.	—	—	1	—	—	—	—	26	—	—	—	—
Boys : 18 — Girls : 1 — Total : 19. They inspire a sense of justice, honesty and goodness.	—	—	—	1	18	—	—	—	—	—	—	—
Boys : 13 — Girls : — Total : 13. They teach abnegation and the contempt of danger.	—	—	—	—	13	—	—	—	—	—	—	—

There follow other answers the total of which does not amount to 10 : they are the following :

a) *They are efficacious and useful because they show the sacrifices made by our fathers for the unity of the country* : No. 7 boys between the ages of 13 and 15.

b) *War is for the strong, not for weak souls.* No. 6 boys one of whom between the ages of 10 and 12 and 6 between 13 and 15.

c) *They show with what serenity the war combattants supported and overcame the sacrifices of war.* No. 5 boys between the ages of 13 and 15.

d) *War costs blood and sacrifice but for this very reason it makes us love our country more.* No. 5 boys over 16.

e) *They left their homes, their families, their fields to go and die heroically.* No. 5, between 13 and 15 one of them a boy, 2 girls between ten and twelve and 2 girls between 13 and 15.

f) *Beautiful because they show a nation fighting for its liberty* : No. 4 boys between 10 and 12.

g) *A wish to take part in a war.* No. 4 girls, 3 of them between 13 and 15 and one between 10 and 12.

h) *Exaltation for the glory of the victors* No. 4 boys over 16.

i) *They give a sensation of the exaltation of victory.* No. 3 boys between 13 and 15.

j) *They teach us that war and victory are necessary because it is better to die than to be defeated.* No. 3 boys between 10 and 12.

l) *The pain felt for the massacre is cancelled by the pride in the magnificent heroism of the soldiers.* No. 2 boys between 10 and 12.

m) *It is the duty of those who have not been to war to admire both its horrors, and the heroic spirit of sacrifice of the combattants.* — 2 girls between 13 and 15.

n) *It is better to live one day as a lion than a hundred years as a lamb.* No. 2 boys from 10-12.

o) *They had not even anything to eat yet they fought till they died.* No. 1 boy between 10 and 12.

p) *I wish our heroes could have remained alive so that they might continue to give us a good example.* No. 1 boy between 10 and 12.

q) *All those who do not love their country ought to see a war film every day. Then they would learn to love it.* No. 1 boy between 10 and 12.

r) *Exaltation of the mothers' sacrifice.* No. 1 boy between 10 and 12.

The aggregate of exalted ideas (*ideas, not questions*) about war is 19 831.

They are divided as follows :

LARGE CENTRES.		SMALL CENTRES.	
BOYS AGED :		BOYS AGED :	
10-12 . . . . .	6,122	10-12 . . . . .	2,374
13-15 . . . . .	1,231	13-15 . . . . .	1,260
over 16. . . . .	2,587	over 16 . . . . .	201
Total . . . .	9,940	Total . . . .	31,835

GIRLS AGED :

10-12 . . . . .	3,583
13-15 . . . . .	820
over 16 . . . . .	352

Total . . . . 4,755

GIRLS AGED :

10-12 . . . . .	953
13-15 . . . . .	324
over 16 . . . . .	24

Total . . . . 1,301

Total, *Large centres* : 14,695

Total, *Small centres* : 5,136.

What deductions can be made from the above listed answers?

No violence, even spiritual *is expressed* towards those who years ago were in the enemies' trenches. The concept of the enemy is overcome by the length of the interval of time which has transpired. But the basic element of patriotism is enough to make the young people go a step further and say that they are willing to offer their young souls as an equivalent. Brothers and children of the fallen glory in the sacrifice of youth. The life of sacrifice of the humble soldier in the trenches is quoted with enthusiasm. It might be objected that the Italian school children have not perhaps seen films of the type of "*Verdun*", "*All quiet on the western Front*", "*4 de l'Infanterie*", war films which like all of their class, are limited to a singular and unilateral conception of war ; that they have seen documentary and theatrical war films and that they approve the former and reject the latter.

Not that war is unknown to them. There was mourning in their homes while they were still children, but the mourning served to remind them of, and teach them to venerate the humble soldier. They grew up in this way. Their idea of war was simple and direct. It ranged from the spade, the plough, the factory to the flaming heights of heroism and of death. The children's thought is naturally enthusiastic. The sadness of real life and future times are equally remote to them. For the moment they revel in their youth.

To consider the possibility of a fraternity among nations does not imply a degradation or offence of heroism. It signifies its greater exaltation. Youth is not disarmed by showing that it wants and wishes for peace. But if in an untoward to-morrow the dream of peace should crumble, it will still remain intact in the hearts.

This is all the more evident when it is remembered that in the Assembly of the League of Nations not so very long ago, it was said : our young people must not be deprived of their spirit of heroism, for at any moment this spirit may produce magnificent manifestations of strength, audacity, faith, manifestations destined to consecrate the progress of peoples and of the whole of humanity. It is only by giving the young soul the possibility of aspiring to exalted forms of heroism and by accustoming it to scorn danger that generations of young people can be reared, who are willing to sacrifice their lives to science, generations of men who by venturing out to on to the high seas and in remote polar or tropical regions consecrate their lives to technical progress or to the human will to power, ready to unveil all mysteries and overcome all obstacles.

And a young generation which has grown up in such a spirit in the era of peace which we all desire and strive after, may be an instrument of civil progress in the general interests of the whole world.

The reason for the exalted character of most of the ideas expressed by the young



people with reference to war is as will be easily understood because possibly incited by their parents, they saw in war only its heroic aspect. But this vision does not exclude a profound faith in the ideals of peace and fraternity that must ensue from the massacre the desire that this massacre may never be repeated, and that the heroism of the battle fields may be diverted to other works, more profitable to mankind.

All these epic and heroic manifestations derive from one central feeling, the sense of duty. The adult who is acquainted with life and its necessities, knows how much he owes to life itself and realises that irreflective heroism is a form of pure if sublime folly. He knows that duty is the essential element that guides men's actions, and for which they are ready to deliberately sacrifice their lives.

The child cannot reason in this way unless perhaps intuitively. He feels things in his budding consciousness, but he does not know how to express what he feels. He compresses his heroic impulse into one sweeping gesture of admiration for the fallen and the combattants. This awakens in him the desire to imitate them, to die for that which represents his ideal. Tomorrow, when he is grown up he will know how to differentiate and, if necessary he too will be ready to give his life, but with the full consciousness of the meaning of his action which is duty in a heroic and conscious spirit, and no longer with the irresponsible enthusiasm of youth.

*(To be continued).*

G. de F.



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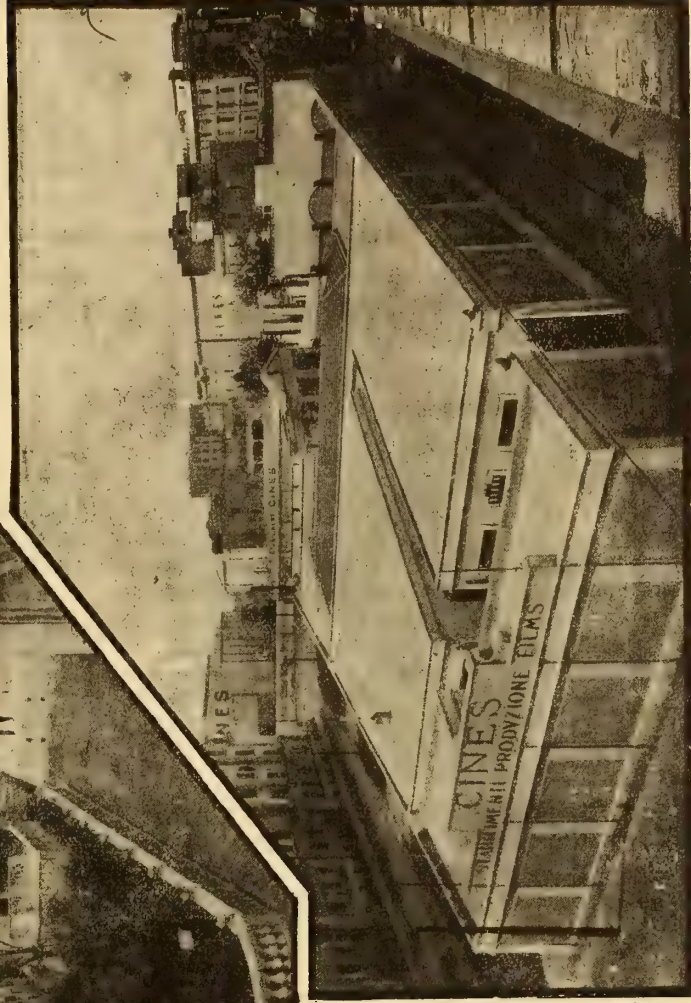
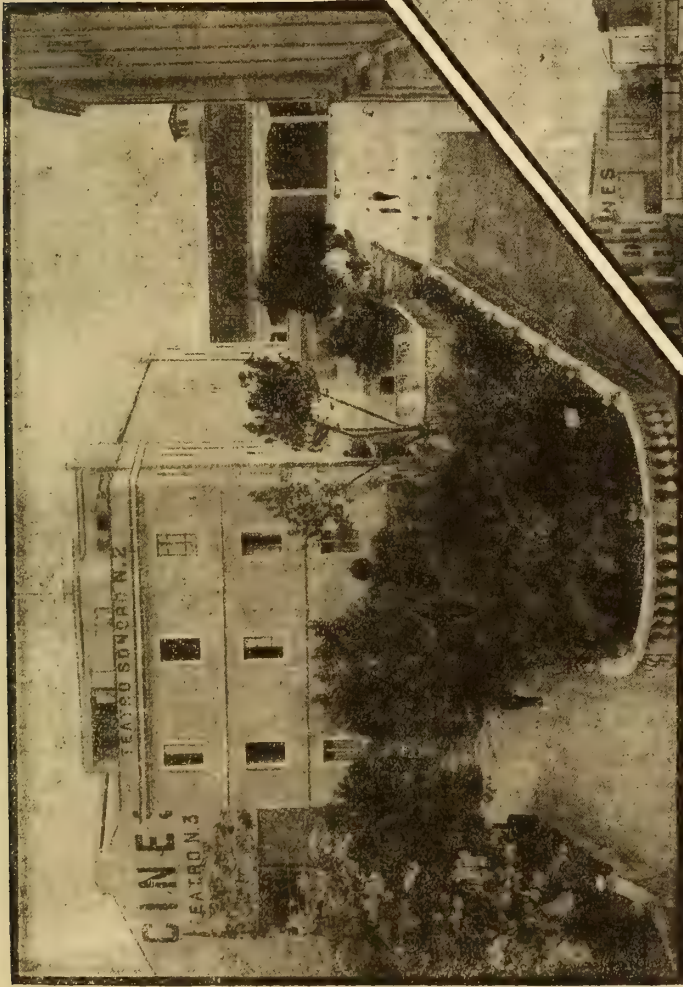


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## Works

ROME : « Cines », (Sound, Singing and Talking Film Factory) — 51, Via Macerata (outside Porta S. Giovanni).  
TURIN : « Positiva » — Cinematographic Printing Works — Via Luisa del Carretto.

## General Agencies in Italy

ROME : 43 Via Viminale — Telephone : 40-568 — Telegrams : Sasp.  
NAPLES : 53, Via Cesare Battisti — Tel. 13-159 ; 25-526.

## General Agencies Abroad

BERLIN S. W. 48 : — Italfilm G. m. b. H. — 235 Friedrichstrasse — Telegrams : Italfilm.  
LONDON : Mitre House, 177 Regent Street, W. I. — Telegrams : Pittafilms.  
PARIS : Rue de la Chaussée d'Antin, 12. — Telegrams : Pittafilms.

## 10 — Film Renting Agencies — 10

TRIESTE — Via F. Crispi, 4 — Tel. : 72-8 — Telegrams : Pittafilms.	BOLOGNA — Via Galliera, 62 — Tel. : 28-45 — Telegrams : Pittafilms.
VENICE — S. Benedetto Calle Benzon, 3932 — Tel. : 30-40 — Telegrams : Pittafilms.	FLORENCE — Via Martelli, 4 — Tel. : 25-617 — Telegrams : Pittafilms.
MILAN — Via Privata G. Mangili, 1. — Tel. : 64-341 and 64-342 — Telegrams : Pittafilms.	ROME — Via Viminale, 43 — Tel. : 41-869 — Telegrams : Pittafilms.
TURIN — Via Arcivescovado, 18. — Telef. : 50-248 ; Telegrams : Pittafilms.	NAPLES — Via Cesare Battisti, 53 — Tel. : 25-526 — Telegrams : Pittafilms.
GENOA — Via Ugo Foscolo, 4 — Tel. : 51-174 — Telegrams : Pittafilms.	PALERMO — Via Emerigo Amati, 312 — Tel. : 13-109 — Telegrams : Pittafilms.

## 7 — Local Agencies — 7

BARI — Via Malta, 6 — Tel. : 52-793 — Tel- egrams : Fimbord.	SPEZIA — Via Roma, 2.
TRENTO — Via Belenzani — 15 Tel. : 5-26.	CAGLIARI — Via Roma, 20 — Telegrams : Pittafilms.
ANCONA — Via XX Settembre, 42 — Tel. : 5-40.	CATANIA — Via Coppola, 3.
	UDINE — Via Carducci, 2 — Tel. : 2-009.

## Agencies for Projection on Board Ship

GENOA — 6, Via Malta — Tel. : 52-793 — Telegrams : Fimbordo.	TRIESTE — 4 Via Francesco Crispi — Tel. : 72-80 — Telegrams : Fimbordo.
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## AUTHOR'S RIGHT IN CZECHO-SLOVAKIA

The protection of author's rights in cinematographic and other analogous works is regulated in Czecho-Slovakia by the law of November 24th, 1926, No. 218 of the collection of laws relative to author's right in literary, photographic and artistic works.

In the second and fourth provisions of the said law, cinematographic and analogous works are classed as literary or artistic works if they constitute original creations by virtue of their internal arrangement. In this case author's rights are covered by article 21 of the said law and their duration is fixed at fifty years according to articles 38 and 39 of the above law. Additionally cinematographic works benefit from special protection according to article 37 of the law. Film "stills" are protected under articles 4 in fine, 36 and 41 of the law as photographs. There is no distinction in the law between silent, sound and talking films.

Concerning the author, article 9 of the law contains special clauses establishing legal presumption in favour of the film producer. There is no special clause in the law dealing with original material of scenarios and consequently titles. However, a suggestion of such rights and their protection is contained in articles 21, 23, 27, 29, 31, and 33 of the law and with regard to musical works in Nos. 27 and 29 and works of plastic art in Nos. 31 and 33 of the law.

The protection of literary and artistic works (musical or plastic) with regard to cinematographic production is covered by articles 21, 23, 27, 29, 31 and 33 of the law.

Authors rights of foreign plaintives in literary, artistic (musical and plastic) and photographic works, published under the terms of paragraph 1, article 8 of the law,

on Czecho-Slovakian territory are regulated according to article I of the law.

The protection of author's rights of foreign plaintives in unpublished works or works published abroad is regulated according to international conventions or by reciprocity between States when existant, according to the terms of governmental declarations contained officially in the Collection of Rules and Regulations (art. 2 of the law on author's rights). In this connection it may be remarked that Czecho-Slovakia has been an adherent to the revised Berne convention of September 9th 1888 since February 22, 1921 and also to the additional protocol of March 20th, 1914 (arts. No. 401/21 and No. 120,183/32 of the Coll. of Laws and Regulations). The protection of cinematographic works is now precised in art. 14 of the text (revised) of this convention which was accepted at the Rome Conference of June 2, 1928 and likewise signed by the Republic of Czecho-Slovakia.

Among the bilateral treaties and conventions existant between Czecho-Slovakia and other States relative to the protection of author's rights in literary, artistic and photographic works, there must be cited art. 34 par. 2 of the commerce and navigation treaty with Italy of March 23rd, 1931 (No. 4/22 and 133/24 of the Coll. of L. and R.), art. 28 of the commercial treaty with Yugo-Slavia of November 14, 1928 (No. 163/29 of the Coll. of L. and R.), art. 23 of the commercial treaty with Latvia of October 7th 1923 (No. 221«23 of the Coll. of L. and R.) (pactum de contrahendo) and art. 17 of the commercial treaty with Lithuania of April 27th 1923 (No. 252«24 of the Coll. of L. and R.) (pactum de contrahendo). Additionally by



a declaration of April 27th, 1927 (No. 56 of the Coll. of L. and R.) reciprocal protection of authors' rights was assured with the United States of Northern America.

None of these treaties concern expressly the protection of author's rights for the foreign claimant in cinematographic works (without distinction between silent sound and talking pictures), nor in scenarios and films titles, etc.

Czecho-Slovakian jurisprudence has not yet had an opportunity to pronounce a principle relative to author's rights for foreign claimants in film production, scenario, or film titles.

There exists no manual of Czecho-Slovakian law relative to cinematographic works. We may cite in this connection *Heller : Uvod do pravá kinematografie* (Introduction to Cinematographic Law) in *Sbornik ved právnick a státních* (Vol. XIII pp. 141 and following, 332 and following), remarks relative to author's right under the

present title, commentaries relative to the new Czecho-Slovakian law in author's rights, published by Jean Löwenbach, advocate (Pub. Kompas) and by Dr. Gellner (In the Prague Archives, IX, 1927) and in the bibliography therein cited.

Indication must also be given of information relative to cinematographic author's right in articles by Alexander Elster and Erwin Riezler in "Zeitschrift für ausländisches und internationales Privatrecht" and that by Prof. Herman-Otavsky on the revision of the Berne Convention at Rome in "Soutez a Tvorba" (Review) in 1929 and finally that by Magnus: "Novellen zum internationalen Recht", cahier III (Urheberrecht, p. 57 and following).

It is also necessary to call attention to the work done at the International Congress of Cinematography, meeting of September-October 1926 and as concerns the League of Nations, the International Ruling on the subject of cinematography.

The BILDWART furnishes information on all questions bearing on the Cinematograph, it organizes and spreads film activities in the domains of Science, Art, Popular Education, Religion, Child Welfare, and Teaching ~ ~

## **"Der Bildwart"**

**(The Film Observer) Popular Educational Survey**

Monthly Illustrated Review of the German Cinematographic Association, the Reich Union of German Municipalities and Public Utilities. The "Bildwart" Supplements :

"FILMRECHT" (Cinematograph Copyright);  
"PHOTO UND SCULE" (Photo and School);  
"BILDGEBRAUCH" (Film Uses);  
"MIKROPROJEKTION";  
"PATENTSCHAU" (Patents' Survey).

**This Review is recommended by the German Educational Authorities**

Specimen Copy sent free of charge on application  
(BILDWART VERLAGSGENOSSENSCHAFT G. m. b. H., BERLIN, N. W. 21, Bochumer Strasse 8.a)

# ***Information and Comment***

## **SOUND FILMS IN SCHOOLS**

We have already had occasion to mention in these pages the initiative of the Middlesex Local School authorities, supported by the National Union of Teachers in experimenting with the sound film as an educational instrument.

We have today a most interesting report on this subject <sup>(1)</sup> a summary of which we feel will be of interest to readers :

(1) A Commission constituted in 1923 by the Imperial Education Conference, under the presidency of Lord Gorell, declared the didactic utility of the Cinema and the advisability of installing projectors in schools.

(2) A Commission constituted by the National Council of Morals published in 1925 a report on the Cinema in Education, in which the necessity of the production of special school films was stressed.

(3) Prof. S. J. F. Philpott, of London University, demonstrated that impressions from films were more deeply printed on the memory than any others.

(4) Experiments by Prof. Knowlton, of Yale University.

(5) Experiments by Prof. F. N. Freeman of Chicago University and Ben. D. Wood of Columbia University.

(6) Enquiry made by the Historical Association in 1929.

(7) Commission constituted by the British Association for the study of educational and documentary films.

(8) Commission for instructional and educational films constituted in London in 1929.

(9) Isolated experiments in schools.

(10) Enquiry by the Day Training College, London.

(11) Study, research and enquiries by the I. I. E. C., Rome.

(12) In France several Ministries are concerned with the distribution of films in schools. The Government contributes to a certain extent to the installation of projectors in schools. In 1928-29, the Musée Pédagogique lent 43,500 films to schools.

(13) In Japan the Minister of Public Instruction has made 110 educational films and publishes a catalogue to aid their distribution.

(14) In Italy, the activity of the National Institute, « LUCE ».

(15) In Germany that of the *Lampe* committee.

(16) In U. S. A. that of the Harvard Film Institute.

### **Aims of the Middlesex Experiment.**

The aim of this Experiment was to ascertain the degree to which sound films are useful in teaching with particular reference to backward children.

Projectors and operators were placed at the disposition of the schools without charge by "Western Electric" and the films were offered by British Instructional Films Ltd. and British Movietone News.

Sixteen films were chosen and divided into four groups :

1st GROUP : Cyprus. — A visit to the Coal Face. — The Development of the

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(1) "Sound Films in Schools", The Report of an Experiment undertaken jointly by certain Local Educational Authorities and by the National Union of Teachers in the Schools of Middlesex. Published by "The Schoolmaster", 3, Racquet Court, Fleet Street, London, E. C. 4.

Frog. — John Masfield reading his poem, "West Wind".

2nd GROUP: A lecture by Sir Wilfred Grenfell on Labrador — The Growth of Roots. — The Submarine. — An Automobile Trip from Persia to India.

3rd GROUP. — The Culture of Hops in Tasmania and the life of Australian Shepherds. — Episodes in the Life of the Prince of Wales. — The Flying Machine. — The Aphis.

4th GROUP: — A look at America. — The London Naval Conference. — Some Speeches by the King. — The Benguella Railway.

In each school only one of the above groups was shown. The Experiment was made in 15 schools. 3,602 children from 8 to 16 years of age (2,172 Boys and 1,430 girls) took part.

#### **Mental Development.**

*Seniors* (Both sexes 12 years and over):

1228 of average or higher intelligence.

551 of low or mediocre intelligence.

*Juniors* (Both sexes from 8 to 12 years):

850 of average or higher intelligence.

728 of low or mediocre intelligence.

186 masters took part. Questions concerning all the films except "West Wind" and "The Growth of Roots" were distributed to the pupils; other questions on the character of the sound film and its educational possibilities were answered by the masters. In these they were asked to give as far as possible the relative benefit drawn from the same film by boys and girls.

It was also judged advisable to ascertain the effect of a lesson preparatory to the projection of the film. To this end each class was divided by the master into two sections and the preparatory lesson was given to only one of these. The same method was used to ascertain the value of recapitulative lessons, preliminary study of the subject matter of the films, repeated projections and the distribution of questions after a given interval, etc.

From the appreciations of the teaching value of each film given by the masters there results:—

1. That even the better films leave much to be desired from a teaching point of view; the four natural history pictures were most appreciated;

2. That even the most mediocre films have a certain educative value.

It is deduced that;

a) films should be logical and coherent; — b) the commentary should be clear; c) the operator should be able to stop the projection on certain images presenting a particular interest; — d) slow motion is useful often necessary but needs explanations; — e) short pauses are necessary to allow the master to comment where necessary; — f) in geographical films good maps are essential.

In conclusion the majority stress the importance of the sound film over the silent film because it renders the subject more alive to the children.

As for the profit obtained by the children from the films, this is about equal in girls and boys. It was remarked however that girls derived more from the geographical films and boys more from films such as "The Coal Mine" and the "Submarine".

As concerns preparatory and recapitulative lessons, the masters give no decisive opinion on this point.

The usefulness of the sound film in bringing on backward children is evident. One master says that backward children absorb 30 to 40% less than normal children from the films but this may in reality be reduced to 11.4%.

#### **Conclusions.**

The experiment showed that films scientifically prepared save the child time and fatigue; they awaken and intensify interest and stimulate mental activity. From this appears the necessity for co-operation of the closest nature between producers and teachers in the production of teaching films.



The following are subjects stated to be suitable for Cinema teaching: geography, sciences, history, languages, mathematics, plastic arts, music, physical education, domestic economy, The Cinema may also be used in professional orientation.

Finally the necessity for an extensive catalogue of instructional films is stressed.

\* \* \*

The Middlesex Experiment Report on the use of sound films in schools is a somewhat more complete but very similar document to the report issued on the sound motion picture demonstration held under the auspices of the President of the U. S. A. at Washington last July<sup>(1)</sup>. Indeed the Middlesex Experiment and the Washington Demonstration have been in purpose identical. The American Demonstration was conducted with the collaboration of the Fox Film Corporation and the Middlesex Experiment with that of the Western Electric Co. These two series of tests have been organised as the result of interest both of educational authorities and film commercials in the potential value of the sound film as an educational instrument in schools.

Certain initial disadvantages were common to both experiments, the somewhat untried nature of the films themselves, the comparative smallness of the field covered, both as regards numbers of children and range of subjects and numerous slight technical difficulties, especially in the Middlesex Experiment, where a portable outfit was used and taken from school to school. Another factor which cannot be excluded from the examination of the results obtained in such tests is that of the abnormal state of attention to which the students' minds may be

stimulated by the unusual and exciting nature of the tests themselves, so closely allied in atmosphere with the ordinary moving picture show. To be sure the whole of this stimulatory effect is not to be discounted, for a large portion of it would almost certainly be re-occurrent; nevertheless it would be ridiculous to state that results obtained from such tests are free from the consequences of abnormal school conditions.

However these are slight considerations when compared with the unanimous expressions of satisfaction with the method coming from teachers themselves. This satisfaction is given in both the reports above mentioned in the form of percentages of gain and although one may very well disagree with such a system of compounding figures of such an approximate nature into percentages, it is impossible to deny that all the results given show a *very strong tendency in favour of the sound film as the most powerful educational instrument known, even in the basic matter of imparting information of a purely abstract nature.*

Of these two tests the Middlesex Experiment is undoubtedly the more significant, but the fact that it more or less confirms the general conclusions reached in the Washington Experiment lends greater force to the latter and generally strengthens the position of the sound film in education.

But these tests have established more than the value of sound films in schools, they have established the actual need for a rich supply of teaching films of all kinds, films which are not the makeshift offspring of commercial studios but the result of careful enquiry and cooperation on the part of both producers and teachers. And these films will not be produced immediately for there are great difficulties in technique which have not yet been realised, let alone faced and dealt with. However both producers and teachers are keen to see the sound film established in schools, not as a substitute for teachers but as a labour saving device which will be of the greatest benefit to them.

A problem which has given many advo-

(1) "Sound Motion Pictures as a Factor in Education", Report of the sound motion picture demonstration held at George Washington University, Washington, D. C., U. S. A. July 7-10, 1931, under the direction of a committee of experts chosen by the Office of Education in the Department of the Interior.

cates of the educational sound film to pause and echoes of which are to be found in these reports, is that of the necessary apparatus and its high initial cost.

In comparison with the difficulty of producing good teaching films this latter problem is of small importance. The present high cost of sound projection apparatus is entirely artificial. It is maintained first by the small demand (but in modern business this is no reason), second by various patent rights, and third by an unnecessarily complicated mechanical system. One has only to bring to mind the price of an all electric radio five years ago and compare it with that of today to see how the prices of electrical goods can fluctuate. *Within a few years there will be school electrical units of a foolproof nature on the market comprising*

*radio, projector with sound system, gramophone and possibly televisior all complete for under 100 pounds sterling.*

No, it is certainly not on the mechanical side that the difficulties of the educational *sound film* lie, it is rather in the making and classification of the films and in the *organisation* charged with their National and International distribution. However both in England and America the matter is being taken in hand and this Institute, in the compilation and maintenance of an International Educational Film catalogue is establishing an aid of inestimable value both to producers and to educational authorities.

These two practical tests have opened the way for both teachers and film producers and have established officially the value of the sound film in schools.

## ACCIDENT PREVENTION FILMS

*Of all educational and propaganda films, accident prevention films are certainly the most difficult to produce. The producer must have great competence and a real sense of his own responsibility. It is only necessary to remember that certain films, made with the laudable intention of reducing the number of accidents, actually had the result of increasing the number, to be convinced of the necessity of taking this branch of the film industry very seriously indeed.*

*What do qualified persons think of these films? What is the state of production in various countries? What films are in circulation and what is their real value? It is precisely these questions that the I. I. C. E. wish to answer for the benefit of readers and to increase their interest in this type of film.*

*The following information and opinions are taken from a letter addressed to us by M. André Salmont, who holds the Chair of Accident Prevention at the Conservatoire National des Arts et Métiers in Paris. We think they will be of great interest.*

The initiative of the I. I. E. C. in collecting useful information on the subject of Cinema production dealing with accident prevention is extremely interesting and it has my greatest sympathy. It is an important task that may prove of the greatest benefit to all accident prevention organisations in all classes of industry.

The film is a remarkably powerful agent or preventing accidents.

The only films that I know and which have been shown in France are foreign films. These are either prints with titles in French

(*Danger Abroad*, an Austrian Film) or extracts from other films adapted for French workers ("*Albert the Braggard*", English, and "*Why?*" an American documentary).

Apart from these foreign films I know of no French ones at the moment. It is however most desirable that French safety films be made and distributed through the various branches of commerce and industry such as metallurgy, timber trade, textiles, mines and quarries, foodstuffs, agriculture, transport, etc. . .

In these domains different subjects might



be chosen by the heads of Service for film treatment with the idea of accident prevention and the experience and statistics could be employed to give precision to the subjects and to range them in order of urgency.

*After informing the I. I. E. C. of his intention to form a Cinematek in the Museum of Accident Prevention and Industrial Hygiene whose organisation and development are under his control, M. Salmont continues :*

To my knowledge the following are the authorities who are interested (publicly and privately) in the manufacture and distribution of safety films in France : The Direction of Technical Instruction, The Accident Prevention Dept. of the Conservatoire National des Arts et Métiers, The Safety service of Les Industries Métallurgiques et Minières, La Compagnie des Chemins de Fer du Nord.

I think that the following private organisations might also be interested : organisations for forming the higher industrial personnel and the assistant personnel, industrial associations for accident prevention large industrial groups, transport companies, large insurance companies, etc.

\* \* \*

Cinematographic propaganda against accidents is effected principally through films shown within the ranks of particular industries where they have been made. In most cases, it seems, shows have been given only to the higher grades of employed. "*Albert the Braggard*", and "*Why?*" are circulated within the Union of Metallurgic and Mining Industries.

The Chemin de Fer du Nord have made a documentary film on the new methods of train coupling with the idea of making their personnel more efficient in this branch and so avoiding accidents.

\* \* \*

Both purely documentary and dramatic films may serve as excellent "safety first" propaganda but each retains its special character.

The documentary film is essentially an instructional film. It is above all destined to the workmen in a certain branch of an industry, to workmen of the same company even (such as the coupling film just mentioned) or to men working in a specialised branch of the same undertaking (acetylene welding for instance). It has also a important educational value in the instruction of the executive staff or heads of a company and in teaching in professional schools etc., showing different methods of protection and prevention.

The dramatic film is essentially a propaganda film, influencing not only the individual workman but the entire working class. It has the idea of creating a safety mindedness in this class. ("*Danger Abroad*" is one good example).

These two kinds of film therefore find their place in safety propaganda. Their value from this point of view resides in the realism of their action, their positive bias in one direction, and in the clever adaptation of subjects to suit the mentality of the workmen.

\* \* \*

I assign a very large value to the film in the prevention of all kinds of accidents. It constitutes the practical complement to all theoretical instruction, putting before the eyes a wealth of living events from all parts of the world which would be impossible to collect in any other manner.

It is in a position to further to a great extent the "safety first" movement and by its extensive development even in very small centres and its universal popularity it can give a wide diffusion of the idea of security amongst working people in both town and country.

The invention of the sound film extends the possibilities of the Cinema in this field.

\* \* \*

I cannot give any exact idea of the results obtained in France by cinematographic propaganda. In any case its action must be considered as additional to the other pre-



ventative measures at present in force. This makes it difficult to estimate the relative importance of the Cinema in the whole result obtained.

Its influence enters into the universal human problem of accident prevention and more specially in to the whole scheme of creating the "safety first" attitude in the working classes and their employers.

### WHAT NEWS REEL SHOULD BE LIKE

In Comoedia of Paris has appeared a note by Pierre-Henry Proust on the excellent documentary film made on the occasion of the funeral of M. Maginot. This note appears very interesting to us and we reproduce its general sense below.

*In seeing and hearing this living and sincere document one cannot help admiring the power of the Cinema which permits this synthetic memory of a dead man. Let us hope that living archives may be formed which will permit subsequent generations to know the great men of our epoch other than through falsified and inexact portraits.*

*And naturally here we are led to state the rôle of premier importance which the Cinema plays in modern life. It is the reflection of great events, the faithful mirror of our period. We need only to consider how quick has been the development of News Reel Theatres. These multiply and become more and more luxurious, more and more important. They have their own complete and self sufficient programmes. But, while favouring the development of what is essential to a period passionately interested in speed and synthesis, let us not forget several necessary improvements. Too often news items do not answer to their true purpose and are not really those reflections of public life which are so agreeable. They are encumbered with useless repetitions and futile publicity matter. The film journal should, like every self-respecting daily, give us the important news as soon as possible. This is worthy of the most careful attention on the part of producers and the staff concerned should*

The results of well organised prevention from both human and industrial points of view are measured by the reduction of the number of accidents and in their gravity in any given industry.

This reduction can however only be attributed to the entire system of prevention and it is impossible to determine exactly the proportional effect of any one element.

*be specialised, conscientious and clever enough to be worthy of the truly important task they have in hand. If not, the public will never see in news items anything but a hors-d'œuvre barely serving as an appetiser for the subsequent repart.*

The point brought up by M. Proust is interesting and actual. The film journal should be well and seriously made. The time is no more — or ought to be no more — when it was possible to turn out any sort of film journal once a week and forget entirely about the artistic element in the work. The sound and the image have combined in the film document the true historical record of our time.

Just as newspapers have their *primos cartello* reporters, so must the Cinema choose its own from men who will feel all the poetry, beauty and historical interest of the documents they collect. Cinematographic reporters must understand that the qualities of a good cameraman are not sufficient for their work to which they should bring the qualities of artist and historian.

Even today we are too often obliged to see films showing events of mediocre importance that have only been introduced into the programme as a fill up when life itself throughout the world offers every day a thousand interesting subjects.

The Film Journal as an authentic document, is destined to have a great importance in the mutual understanding of peoples. It can bring about by a visual method the understanding of the habits, customs and

work of all parts of the world, it can destruct many false opinions gathered from interested press campaigns which seem rather to poison public opinion that to bring about the friendship of peoples.

But, in order to carry out these aims the Cinema must be even more largely propagated, events must be recorded and shown at once — as M. Proust very justly observes — without being altered and kept back for wretched commercial reasons. As real do-

cuments of the life of our period, our film journals should be made with a perfect consciousness of their purpose. All producers, solely or partly concerned in making these should understand this. The whole public is becoming more interested in these films and the entire world of learned men see in them the possibilities of forming a veritable history of our period: Producers and technicians should not fail in this task which they can and must fulfil.

### INTERNATIONAL COMMISSION FOR SOCIAL INSTRUCTION AND EDUCATION BY RADIO AND CINEMA

During the last three months of 1931, the Office of the above Commission has held three meetings.

The necessity for relying to a greater extent, in the carrying out of future work, on national institutions was stressed. The essential aim of the commission being to represent the points of view of educational cinema and Radio users for social purposes, the Commission should draw its information direct from national organisms.

A communication on this subject was edited and sent to all members.

In reply to an invitation extended to the Commission by the Administrative Council of the I. I. E. C., the Bureau made out a plan of collaboration between the Bureau and the Rome Institute. This plan was

submitted to the Director of the latter Institute and having met with his approbation it will be submitted to the Administrative Council at the next meeting.

As regards radio broadcasting, the Commission has been invited by the International Institute of Intellectual Co-operation to collaborate in the solution of the problems at present before the League of Nations, in connection with the use of broadcasting.

The Commission has taken the necessary measures by which, through the channels of its members, it may bring to the solution of these problems a substantial documentation, reflecting the opinions, suggestions and desires of radio-education users throughout the world.

### CINEMA AND THE STATE

On the 15th of December last, the work of the Conseil Supérieur du Cinema commenced in Paris. This body was founded by the French Government through the initiative of M. M. PETSCHÉ, Under-Secretary for State at the Beaux-Arts. Petsché spoke upon this occasion of the importance of the cinema. The I. I. E. C., always glad to hear of interest on the part of men and institutions in this new element of social life, has pleasure in have reproducing several extracts from M. Petsché's remarkable speech.

M. Petsché gave some suggestive figures which motivated the French Government to form the *Conseil Supérieur du Cinéma* :

*Half a milliard in studios and equipment, 300 millions in the principal developing and printing works, 150 millions invested in 1930 in the production of more than 100 long films, a production only exceeded by the U. S. A. and Germany, 2 milliards invested in 3,900 theatres, with 2,500,000 seats, 900 millions of receipts taken in one year in these theatres, such is the French Cinema, and there is also*



*the film press whose news is shown before 10 million French and 50 million foreigners.*

But it is not simply as "an important factor in national economy" that the French Government is thus interested in the Cinema. M. Petsche explains that there are other higher purposes :

(Speaking to representatives of the French film industry).

*You are those who hold and direct this prodigious instrument of popular education and brain formation, of general and professional instruction, this incomparable documentary instrument, for propaganda, and publicity, whose utility almost all Government departments have come to appreciate.*

*In the rational and intensified uses of your films and projectors lies perhaps the key to several of the great social problems of today. Today in every country questions of labour and working conditions in fact of the employment of the leisure hours of workmen, or as it is called in Italy "Dopolavoro" are in the first rank of importance. It is impossible to ignore the Cinema's mission, the benevolent rôle which it can play in the intellectual, ethical and aesthetic development of the masses.*

*And it is not possible to overlook its important place in necessary campaign against centralization, the place which your projectors, the result of the labour of our industrial and technicians, hold in all the towns and villages in France . . .*

*Sirs, you are realists, you understand that a collection of enterprises such as the Cinema, that is at every moment in contact with the economic, intellectual, moral and aesthetic interests of an entire Democratic Nation, cannot live apart from the Government just as the Government cannot live apart from you.*

M. Petsche then speaks of the talking film, its present form allowing of national independance, of post-synchronization which permits foreign versions to be made.

*This must be turned to profit, adds M. Petsche, to organize production in France, for I think,*

*and I wish you to share my conviction that, only a film made in France can be representative of French culture.*

Speaking of financial matters, M. Petsche announces that he has approached the competent administrations in a preliminary manner with a view to gaining the admission of the principle of a detaxation system, which, well conceived, might render great service to producers without seriously affecting the budget balance. In this connection M. Petsche observes that the I. I. E. C. has put before all governments a projet of similar nature to that now under the consideration of the French financial authorities. It would be the duty of the first Conseil Supérieur du Cinéma to determine the practical applications of such a principle.

M. Petsche finally speaks of film control, administrative formalities, customs, the loan of national sites and art collections, author's right, the independance of the studio material and film manufacturing industries, the organisation of short and long term credits, the enlargement and the amelioration of research laboratories, higher technical instruction centres, all to assure the Conseil that it may realise to the greatest extent the projects that he will place before the administration on these matters.

*It is your duty, concludes M. Petsche, to collaborate with the Government in such a manner that the French Cinema Industry may be directed towards the highest and noblest aims and that productions of France may hold their premier place in all the world.*

The I. I. E. C. is happy to find in this speech further proof of the importance and confidence which Governments place in the Cinema.

In calling the cinema a worthy medium for the expression of French thought, M. Petsche, under-Secretary at the Beaux-Arts explicitly states its educational value. That Governments resolve to make the national product supreme is merely an evident gain for world production.



## DISTRIBUTION OF EDUCATIONAL SOUNDFILMS IN THE U. S. A.

We have the pleasure of printing here a letter we have received from the Head Office of the Western Electric Company, an organisation which has devoted a great part of its scientific and financial resources to the cause of educational films.

*"We wish to inform you that, thanks to the Educational Talking Pictures Co. Ltd., we are in a position to distribute and show non-theatrical sound films in the U. S. A.*

*Indeed we know that a fairly large field of distribution already exists, for up to date (December 1931), there are 423 Western Electric sound projectors and 169 sound projectors of other maker installed throughout the U. S. A. in clubs, hotels, colleges, hospitals, sanitoriums, educational institutions, schools, etc.*

*We bring this to your notice because we think that certain films of a non-spectacular character might easily find a wide distribution*

*in the U. S. A. and that it may be interesting to producers to know that our organisation is in a position to facilitate this arrangement which aims chiefly at making the natural and artistic beauties of various countries known, which of course is a stimulus to the tourist trade".*

This letter is of great interest. We never hesitate to mention in these pages innovations of this kind. In any case referring to a resolution adopted by the Commission of Intellectual co-operation, we will deal in one of our next numbers with the question of the projection of educational films in ordinary Cinemas.

We consider it our duty to let all producers know of any possible markets for their films which may be known to us. This is in accordance with our firm belief in the value of commercial extension to the educational Cinema.

## ADDRESS BY WILL H. HAYS

Speaking before the Boston Chamber of Commerce on December 17th 1931, Will. H. Hays, President of the Motion Picture Producers and Distributors of America Inc., gave an exhaustive analysis of the present condition of the Motion Picture Industry in America, its problems, difficulties, achievements and responsibilities. Mr. Hays lay great stress on the necessity for the constant improvement of the motion picture product both artistically and morally. He outlined the moral code of the producers and showed how it is applied to the industry. He also protested against certain United

States legislation, which by reason of its antiquity, had undone much of the helpful internal arbitrary arrangements of the industry in America. Mr. Hays testified to [the strength, vitality and resourcefulness of the industry, he gave details of its material greatness and held forth hopes of a splendid and tremendous future in spite of the present financial crisis which he declared to be a temporary halt such as had been experienced before. He concluded with the confident assertion that

"The maximum development of the screen is before it, not behind it".

## NOTES FROM GREAT BRITAIN

During the last two months the British Commission on Educational and Cultural Films has been intensively occupied in the drafting and preparation of its report. There have in consequence been only rare meetings

of the Commission or its sub-Commissions and at these the principal business on the agenda paper has been the discussion of draft sections of the Report.

The major piece of work of international

interest that has been carried on during the period has been the getting together of information for use by the International Educational Cinematographic Institute at Rome for its proposed international catalogue of educational films.

### **The Film in the School.**

There have recently been published two reports on research work into the value of the film as a teaching instrument. The one — "The value of films in History Teaching" by Miss Frances Consitt (Bell & Sons 7/- net) — was prepared for the Historical Association, which with the aid of the Carnegie Trustees, has been investigating the value of films in history teaching, mainly in schools. Even with the mediocre material available, a great impression was made amongst the teachers. Amongst the findings of the report there are two of outstanding interest. The first is that the film is very useful for the backward child and the second that the film requires preparatory and 'follow-up' lessons from the teachers to give it its maximum efficiency.

The other report of importance that has just appeared, is the report of what was known as the "Middlesex Experiment", during which a group of sound films were displayed to a group of schools in the County of Middlesex. The report is entitled "Sound Films in Schools" and is published by "*The Schoolmaster*", 3 Racquet Court, Fleet Street, London, E. C. 4., at the price of 2/6. The chief findings of the investigators may be summarised as follows. Sound films can be used effectively to arouse interest, to teach, to help pupils to assimilate and revise knowledge. Sound films also are useful for teaching backward children.

### **The Film and Teachers.**

During the usual conferences of educationists held annually in the Christmas holidays, much discussion took place on the influence of the film on the child mind.

The discussions were mostly concerned with the amusement film.

At the Headmasters' Conference, the following resolution was moved and carried with but few dissentients :—

"That this association views with anxiety the influence at present exercised by the cinema on those of school age, and urges that suitable regulations with regard to performances open to children should be framed and enforced".

In the discussion reference was made to the pernicious influence of virtue always being made to appear a dull thing whilst vice was an adventure. Furthermore the continuous drip, drip, drip of the commonplace on the minds and eyes of those who frequented cinemas was condemned as another bad effect. Lastly mention was made of the very questionable posters whereby films were advertised.

At the annual meeting of the Incorporated Association of Headmasters, Mr. A. C. Cameron, the Honorary Secretary of the Educational and Cultural Films Commission spoke on the Constructive use of the Cinema. Mr. Cameron pointed out the backwardness of Great Britain as compared with other countries. He suggested a different standard of judgment for films namely, by their potential, positive value as an aid to science, culture and the art of a country.

The speech was widely reported throughout the British Press.

### **Fairy Tales on the Film.**

In the issue of the *Clarion* for November 1931 appeared an article on 'Fairy Tales for Schools'. The writer mentioned the good work in this direction that had been done by the German producers. The French fairy films he thought were too sophisticated. Cavalcanti's *Little Red Riding Hood* was singled out for praise owing to the way in which use was made of modern means of transport, etc. "A mechanised age demands a mechanised fairy story". In this, the writer, concludes, lies the way to a new child's cinema.



## EDUCATIONAL CINEMA IN EGYPT

The following interesting news is contained in *La Bourse Egyptienne* of Cairo.

*The Cinema Teaching Committee has just presented to the Minister of Education an interesting report on the development of this kind of teaching in the State schools.*

*From this report it seems that the Ministry of Education possesses at the moment 96 projectors, of these 43 are in primary boys schools, 19 in secondary boys schools, 27 in girls primary and secondary schools, one in each of the high schools of Dar-El-Oulom, commercial and normal, and 4 in physical training and professional schools.*

*The Ministry likewise possesses 2059 films of a total length of 340,000 metres. This number is added to according to the changes in school programmes.*

*A technician is charged with the task of*

*instructing the masters and mistresses in the manner of working the projectors and carrying out minor repairs. A Cinematographic Firm is charged with the upkeep of the projectors.*

Thus it is seen that the Egyptian Government has a fitting appreciation of the educational Cinema. We give this information with the greatest satisfaction because it shows how quickly countries of an ancient civilization take hold of modern methods to enter and progress in a modern civilization.

The Cinema, well used is incontestably one of the best modern methods. By the degree and by the way in which it is used in a certain country, may be judged the force of that country's will to progress. It is with very great satisfaction that the I. I. C. E. has received this news.

## THE TENTH ASSEMBLY OF THE SWISS INSTITUTE FOR NATIONAL AND SCHOOL CINEMA

Under the presidency of Mr. Schrag, Inspector of Schools, the tenth ordinary meeting of the above Institute was held at Berne on the 28th of last December.

After the reading of the annual report and the settlement of administrative and financial routine questions a keenly followed discussion of the application of the Cinema in teaching and popular education took place.

From this discussion resulted the opinion that 16 mm. film was the only one suitable for use in schools, hospitals, etc. . . For more important shows, standard film could continue to be used and preferably silent films, the sound film not yet being considered sufficiently perfect from a technical point of view for educational use. However sound films should be considered in the careful choice of films.

The report tells us of the activities of the Institute during 1931. In the first place the work was centralised and reorganized.

All had proved entirely satisfactory in spite of the economic crisis. The distribution side announces the purchase of 12 new films without counting the 14 purchases made on behalf of other interests.

559 rentals were registered, which shows the extent of the demand.

As for the lecture and travelling Cinema department it organised 750 shows for students and 650 for adults with the films "*Simba*", "*Sven Hedin*", "*Tembi*", "*Roah-Roah*", "*Wunder der Natur*" without speaking of the special shows for children.

The activity of the production side is shown by the production of 27 films, representing a total length of about 50,000 feet.

The Cinema Education groups of Baden, Bale, Berne, Winterthur and Zurich have organised 86 Sunday Matinées which have been well attended and have met with the complete approval of the public.



## AN INTERNATIONAL EXHIBITION OF THE ELECTRO-ACOUSTICAL INDUSTRY

This will be held at Amsterdam from the 6th to the 16th of next May. It is the intention of the promoters to give a complete idea of the industry as it stands today. However, on account of the intimate connection of sound with image resultant of the sound film, they have had the happy idea of allotting a large space to the sound film and by extension to the Cinema in general and last but not least a section for Television. Hence the name of this interesting international exhibition, "Sound and Image" (Klank en Beeld).

It will be installed in the large R. A. I. Hall which has an area of 10.000 square metres and another area of 4.000 metres

may be added if necessary. Lectures and scientific demonstrations will take place in a separate hall.

During the exhibition several international organisations will hold congresses at Amsterdam. There will also be a competition for art photographs which, judging from the support received from all parts of the world, will exceed all others of the kind ever held.

The Honorary Committee — recognised by the State in an Official Decree — is presided over by the Minister of State, H. E. J. Th. de Visser and consists of sixty well known European personalities.

The Secretariat is : Heerengracht, 581, Amsterdam.

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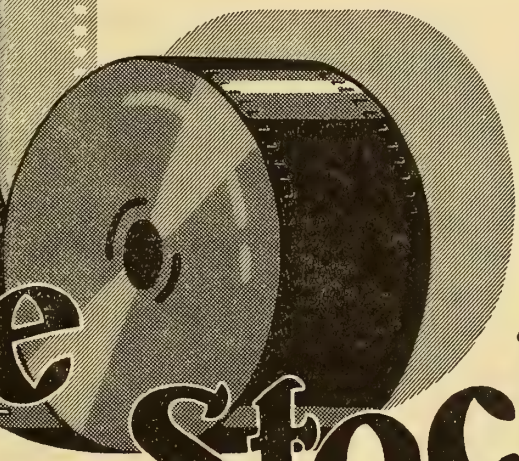
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# Technical Notes

## PORTABLE SOUND PROJECTORS

For some time, manufacturers of cine-machinery have been giving their attention to the production of portable sound projectors. These have today a great importance due above all to the growth of what is not strictly commercial cinema presentation in different forms: publicity films, economic and political propaganda films, and educational films in schools, clubs, centres of popular education and in the home.

The addition of sound has increased the usefulness of films to such an extent that as an element it cannot be ignored.

For this reason manufacturers are concerned with the production of projectors which, having all the qualities of portability of the silent projectors, may permit at the same time of excellent sound reproduction and be sold at a price within the reach of institutions and individuals.

Amongst the projectors of this type on the market we must speak of the ZEISS IKON "PHONOBOX" and of the latest R. C. A. model.

### **The Phonobox.**

This projector was demonstrated at the 100th meeting of the *Deutsche Kinotechnische Gesellschaft*.

It is undoubtedly a very practical projector, interesting and highly developed. It is the product of a collaboration between Zeiss Ikon A.-G. (optical and mechanical systems) and "Klangfilm G. m. b. H." (electro-acoustical system).

The projector is contained in three cases of a total weight of 80 kgs. It is designed and packed to be easily transportable by motor, train or boat.

The first case contains the projector itself which is a model of the Zeiss "Kino-box" with an applied sound head. The optical system has been designed so as to obtain the maximum efficiency for a small electrical consumption.

A 250 watt lamp gives a good image of 2.50 m  $\times$  3 m at a distance of 20 metres from the screen. The projector is furnished with a cooling system which minimises fire risks.

For this reason the outfit is placed in the C category in Germany, that reserved for projectors not presenting fire risks. The film movement is silent and the projector can therefore remain in the same room as the audience without inconvenience, a privilege which is in any case only accorded to projectors in class C.

The spool boxes have a capacity of 400 metres of standard film, the maximum length for sound reels. The projector can be used for silent pictures by the simple removal of the sound head. It then holds up to 600 metres of film.

The second case contains the Klangfilm amplifier which is simply constructed and easy to operate. The sound reproduction is highly satisfactory. The amplifier is four stage, mains operated. The exciting lamp and the field of the loud speaker are fed across the amplifier from the same current source and batteries are thus avoided.

The third case contains the electro-dynamic loud speaker and its diffuser and base. The Phonobox can be operated on normal alternating current mains of 110, 125 and 220 volts. It can be unpacked and got ready for use in 10 to 15 minutes at most.



### **R. C. A. portable Photophone.**

This projector, as all R. C. A. products, is highly developed and very practical. It is the result of more than a year of research and trial.

The whole outfit comprises a projector, an amplifier, a loud speaker and film magazine. Its total weight is just over 200 pounds.

The dimensions of the projector are 19"  $\times$  19"  $\times$  10" and those of the amplifier (in a portable case with lid) 26"  $\times$  8 $\frac{3}{4}$ "  $\times$  11", the loud speaker, a flat diffuser model is contained in a case 8 $\frac{1}{2}$ "  $\times$  19"  $\times$  14 $\frac{1}{2}$ ".

The projector takes standard film and gives a clear image 24  $\times$  3 m at a distance of 22 m. The sound is sufficient for an

air space of 15,000 cubic feet with an 8" speaker and one of 12,000 cubic feet with a 6 inch speaker.

The projector may be operated from alternating current mains of 105 to 125 volts, 50 or 60 cycles monophase. Total consumption at 100 volts is 12 amps.

Contact with mains is through a four-way cable and plug: one for feeding the projector, one for the amplifier, one for the synchronising circuit between projector and amplifier and one for that between the latter and the loud speaker.

The outfit is complete with fire proof 1,000 foot spool bones, lenses with focal lengths varying between 90 and 20 mm, a 1000 watt 110 volt projection lamp, a 10 volt 7.5 amp. exciting lamp and a photo-electric cell type U X 868.

## **SMALL FRENCH SOUND EQUIPMENT**

The French industry has likewise put on the market sound equipment suitable for small halls and portable equipment suitable for teaching, propaganda tours, popular education, etc. Amongst the most interesting projectors is the Jacky Steller, by Debrie, sound star type D, by Etoile Film, Nalpas, type E, Royal Amplitone type Z, by Benwood. The first, the Jacky Steller, an extremely simple projector, is particularly suitable for small portable work; the two others are semi-portable projectors suitable for slightly larger work. The Royal amplitone, however is also made in a portable model.

The Jacky Steller is an excellent adaptation of the Jacky silent projector, whose qualities of stability, strength and reliability have gained it great popularity in France and abroad.

The Steller has great advantages in transport, for the sound equipment is completely independent of the projector. It is contained in a metal box and is composed of sound-head, photo-electric cell, pre-amplifier and amplifier.

The box measures 55  $\times$  35  $\times$  15 cm. and is placed during projection on the tripod and under the projector. The sound equipment in its box is mounted entirely on felt and rubber in order to give perfect protection against projector vibrations. The valves are also mounted in non-vibrating holders.

Great care has been taken to insure regularity of film speed through the sound head. Special devices insure a constant speed even in the case of line voltage changes with their resultant change in motor speed. The excitor lamp works at 6 to 8 volts. The photo-electric cell has a calcium element and is equipped with a mask which eliminates all parasitical noises. The amplifier has 3 stages: one stage of pre-amplification, one stage of intermediate (which, with the pick up becomes a voltage amplifier), and one power stage. A modulated output of 4 watts is assured.

The electro-dynamic loud speaker is perfectly adjusted to the power stage and the reproduction is good.

Amongst other advantages the Jacky

Stellor has that of being workable from an ordinary electric light plug, and the consumption is scarcely 7 amperes at 110 volts. The projection lamp of 500 watts gives a well lighted picture at 25 metres. A very powerful rotary cooling system assures the low temperature of the mechanical and optical systems and also of the film itself.

The Etoile Sonore, type D, is especially suitable for country and teaching work. It is characterized by simple working and block construction. It is possible to use it in a hall having as many as 500 seats. The dimensions of the projector, in working order, are 1.85 m  $\times$  1.40 m  $\times$  0.60 m. The projector is entirely enclosed in a box and the amplifier and controls are contained in the base.

\* \* \*

The Nalpas, type E, has the look of an ordinary projector, simple and small, but solid. It can be equipped with arc or incandescent lamps, and it is furnished with 600 m. bobbins. All parts are interchangeable.

One of the characteristics of this machine is that the light gap in the sound head is not illuminated, as is usual, by a separate exciter lamp, but by a ray of great power led from the lamp box by a special optical system. The amplifier is of 10 watts output and works direct on 110 volts 50 cycles. Another model exists, E 2, furnished with a supplementary amplifier. Both models are suitable for teaching.

Although largely exploited in France by the French Benwood Company, the Royal Amplitone should really be considered as an American article. Type Z is the most suitable projector made by this firm for teaching, although in all American projectors the film is entirely enclosed, and this represents a considerable guaranty of security. The projector works directly off alternating current mains, the amplifier and fader are contained in a metal box. The projection lamp is a 1,000 w. incandescent. As all Royal Amplitone projectors, type Z is extremely well made and runs very silently.

#### **Italian Sound Projector for Sub-Standard.**

There has been some talk of a sound projector for 17.5 mm. film designed by Mr. A. Michetti, to be put on the market before long.

This is an interesting little projector fitted with a new system of mechanics giving the following advantages: (a) good projection of an image 3.5 m  $\times$  3 m or larger; (b) fixed projection; (c) backward movement; (d) projection of slides.

This projector is being manufactured in Italy and makes use of sound-on-film with a special system perfected by the engineer Gentilini. The total cost of the installation will not exceed a few thousand liras.

### **NEW SUB-STANDARD PROJECTORS**

#### **"Filmo Model J".**

Bell and Howell announce the introduction of a new projector "J" <sup>(1)</sup>

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(1) With reference to an article in the August number of this Review by Prof. Conti, Bell and Howell ask to rectify certain statements made by the Prof.

The latter stated in his article that no projector

They stress the fact that the quality of the image obtained is nearly 3 times better than that obtained with the "57-GG", so that

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combined qualities of lightness, robustness and powerful illumination (perfect projection of an image 3 m  $\times$  3.50 m at a distance of 15 to 16 metres) was to be found on the market.

Bell and Howell assure us that the Filmo projec-

even life sized projection is possible. This increased efficiency is obtained by the use of a 375 watt lamp, a high luminosity Cooke lens ( $1 : 1,5 F = 50 \text{ mm}$ ), which is aided by special condenser and finely adjustable reflector. The projector is completely inclosed; the rewinding system is automatic and a highly efficient air cooler is fitted.

It also possesses the essential qualities of the other models, including stopping device, backward movement, possibility of showing Kodacolour etc.

The Bell & Howell Company announces the Filmo Model JL projector — a slight modification of the recently developed Model J — which permits the use of the new 400-watt biplane filament lamp.

Increased brilliance, plus uniform direct illumination on every fraction of the screen area, are brought to 16 mm. projection by the new lamp.

This important lamp development means that improved projection quality is now available to all 16 mm. films. Especially in Kodacolour projection the superiority is marked, for the new lamp eliminates colour wedging, lost colour values, and colour distortion.

The new 400-watt, 100-volt lamp has 8

tor more than fulfills these conditions by permitting a projection of a 4,5 m image at a distance of 30 to 45 metres. We can therefore only accept Bell and Howell's statement. In any case there was no intended reflection on the quality of Bell and Homell projections whose value is well known to us.

filaments set in two staggered rows so that intervals which formerly were filled in by reflected light are now flooded with direct light, eliminating shadows. The reflector behind fills in any minute interstices and further evens out and strengthens the entire illumination.

The fan and aero-cooling system are the same as used in the Model J. It is possible to change this last model into the model J. L. simply by substituting another resistance and voltmeter calibrated up to 100 Volt.

#### Siemens Projector for 16 mm.

"Siemens and Halske" have introduced a special type of projector for 16 mm, possessing truly remarkable qualities: great luminosity, absolute steadiness of the image and very reliable working.

Its principal mechanical characteristic is the substitution of a sinusoidal movement in the film traction.

The spools and the film guides have also some improvements which facilitate the working.

This Siemens projector has all the usual fittings, backward movement, single picture projection and automatic rewind. All exterior controls are lateral. An amperemeter facilitates constant control of the lamp consumption.

The whole is mounted in a metal container which owing to its reduced size and weight is easily transportable.

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# Review of periodicals and newspapers

## WORLD INFORMATION

### Social Aspects of the Cinema.

At the *Assistant Masters Congress at Merchant Taylors School*, a resolution was passed to the effect that the Government should conduct an enquiry on the influence of entertainment films on children and adolescents. (DAILY TELEGRAPH, London, 1-1-1932).

Following up its campaign, the Society for the Prevention of Cruelty to Animals has protested against the suffering undergone by animals during film production. (TO DAY'S CINEMA, London, 11-XII-1931).

A Soviet Sound film "The Way into Life" shows on the screen the life of abandoned children and how the authorities deal with the education of these children. This film is of the greatest interest both from documentary and social points of view for it shows that these wretched children may be redeemed from their vicious life without force but simply by persuasion and good examples. (CLOSE-UP, London, December 1931).

Amongst questions formulated for a referendum organised for the *Académie d'Education et d'Entret-Aide* by G. Goyau, and M. Baudrillart of the Académie Française are the following:— what is the psychological meaning of the Cinema? What place does the Cinema hold in social milieux of France and abroad? Does the Cinema present dangers? How may the Cinema be moral and instructive without being dull? (CINÉOPSE, Paris, 1-1-1932).

Actions by the British Board of Censors and certain local authorities have raised numerous protests.

At the meeting of the National Union of Women Teachers at Southend, a resolution demanding the absolute exclusion of children from A class pictures was passed. (DAILY TELEGRAPH, London, 1-1-1932).

In Sheffield however the Cinema proprietors appealed to the City Council against the adoption of a similar measure in that city. They quoted a daily loss of £ 50 and in consideration of his the Municipal authorities revoked the measure and permitted children accompanied by adults to attend shows of A class films. (DAILY TELEGRAPH, London, 6-1-1932 and TO DAY'S CINEMA, London, 7-1-1932).

H. Bruce Woolfe has organised in conjunction with B. I. F. Cinema matinées for youth at reduced prices (all seats 2d). These commenced on Jan. 16th and should take place every Saturday. Mr. Bruce Woolfe invites criticism of the programmes in order that they may be improved. This is a sample programme: "The Silent Enemy" (Paramount), "Aeroplanes" (short by B. I. F.), "A matter of Chickens" (Ideal sound comedy) and a Pathé Sound Journal. TO DAY'S CINEMA, London, 16-1-1932).

In Germany the number of cinemas giving variety items has considerably diminished. (FILM KURIER, Berlin, 23-1-1932).

In an article on "Family Cinemas" the necessity for founding Catholic family Cinemas is stressed in order to ameliorate the existent conditions until the problem of the educational film is properly solved. (OSSERVATORE ROMANO, Vatican City, 6-1-1932).

### Religion and cinema.

At Mayence town hall, the Catholic "Lichtspielverband" organised a manifestation in favour of catholic films. Bishop Hugo was present. Dr. Schamoni read a report intitled "Der Film im Dienst der Weltanschauung". He gave the Russian film as an example of conscientious film work with spiritual ends. "We must make films as christian as Russian films are communist". (LICHT BILD BÜHNE, Berlin, 22-1-1932).

R. C. A. present in their Vth Avenue premises a detailed sound film of the evening service in protestant churches. (FILM DAILY, New York, 7-XII-1931).

#### **Military Films.**

The Saint-Cyr association will present a film "Ecole spéciale Militaire de Saint-Cyr" before the French President and Ministers. (L'AMI DU PEUPLE, Paris, 11-I-1932).

#### **Historical Films.**

Fernando Boldan and the writers Enrique Lopez Alarcon and Fernando Alarcon have collaborated in making a film of the life of Fermín Galan, hero and martyr of the recent Spanish revolution. In this film, made in scarcely three months, the tragedy, of Jaca and Huesca, the execution of Galan and the principal episodes of the revolution are represented. For historical accuracy various functionaries including the ex-minister of war, have collaborated in the production. (ESTAMPA, Madrid' 12-XII-1931).

The French producer Jacques Haik will make a film on the life of Maréchal Foch. (DAILY FILM RENTER, London, 19-XII-1931).

#### **War Films.**

"Douamont", or the "Hell of Verdun" seen by the Germans has had four weeks of great success at the "Folies Dramatiques" in Paris. The work is patronised by the "Association Nationale des Camarades de Combat". It is a startling reconstitution of the terrible struggles for the possession of the fort of Douamont from February 10 October 1916. According to "Ciné-Magazine" it is a sincere film coming at an opportune moment for it will aid still more the cause of peace. (CINÉ-MAGAZINE, Paris, December 1931).

#### **National Propaganda.**

The *Journal Officiel* has just published a decree creating a *Comité d'Action Artistique*, following on an initiative of M. M. Petche, under-Secretary of the Beaux-Arts. This Committee, under the presidency of M. Henry de Jouvenel, will have the aim of making a general propaganda for French Art abroad. It is divided into six sectors, of which the fifth is devoted to the Cinema and is under the presidency of M. Louis Lumière. (LA CINÉMATOGRAPHIE FRANÇAISE, Paris, 23-I-1932).

## **DOCUMENTARY FILMS**

"How *Visions Australes* were made", an extract from the travel log of the Frenchman Jean Mugeli, who has gone to Polynesia to make the above mentioned film, will be presented shortly to the public. (CINE-MAGAZINE, Paris, December 1931).

A film "Innuït" by the explorer Christian Leden on Greenland has been shown in Berlin. It shows the life and civilization of a tribe of Esquimos. (FILM KURIER, Berlin, 11-I-1932).

"The Symphony of the Virgin Forest" is the title of a sound film based on the marvellous voyage of M. Aug. Bruckner (4000 km up the Amazon). This is distributed in France with a commentary by M. A. Rigaud. (CINE-MAGAZINE, Paris, December, 1931).

"Raspin Productions Inc." have made a film "Explorers of the World" said to be very suitable for school projection. (INTERNATIONAL FEDERATION OF CATHOLIC ALUMNAE, New York, 10-XII-1931).

"Associated Artists" will present shortly a documentary picture "Galfa" showing habits and life of North African Tribes. (BORDEAUX CINE, Bordeaux, 18-XIII-1931).

At the request of Lausanne Hotel proprietors, "Pathé-Monopole" of Geneva have made a tourist propaganda film showing the means of communication, by sea and air, which link Lausanne with the world's capitals. (TO DAY'S CINEMA, London, 31-XII-1931).

## CINEMA AND GENERAL CULTURE

Mr. H. G. Wells stresses the necessity for literary and artistic sensibility in the heads of Cinema organisations and states that these qualities are of ten lacking. (BROOKLYN DAILY EAGLE, New York, 29-XI-1931)

For the development of the cultural film "Barbarossa Film", a new production company, has been founded at Weimar. It will specialise in the sale and rental of educational films of its own production and also those of foreign origin. (FILM KURIER, Berlin, 6-I-1932).

Professor Hinderer of the University of Berlin, a well known lecturer on the Cinema, is at the moment engaged in work preliminary to the foundation of an Institute of Cinematographic Research. (DEUTSCHER FEUILLETON DIENST, Berlin, 11-I-1932).

For the development of educational films the Silvery Division of Bell and Howell have included in a recent catalogue, a list of 500 films (16 mm) all of an instructional character. (PUBLIC INFORMATION FROM BELL HOWELL, Chicago, 20-II-1932).

Under the general title of "Considerations on Educational Cinema", "Cinéopse" publishes a series of short articles by competent authorities dealing with the present and future possibilities in different branches of the subject. Amongst these articles are: "*The Cinema in the Service of Science*", by Dr. Foreau de Courcelles, "*Hygienic Teaching and the prevention of Disease*" by Lucien Viborel; "*Cinema and Tourism*" by E. Roux-Parassac; "*Progress in the Educational Cinema*" by A. Colette; "*Cinema and Agriculture*" by C. Hiloem. (CINÉOPSE, Paris, January 1932).

The Spanish Natural History Society have organised at the Opera Cinema, Madrid, a presentation of general culture films. The programme includes the following films "*Arachnides*", showing development and life of garden spiders. "*At the Foot of Mont-Blanc*" and "*From London to the Cape*" a document made by Alan Cobham during his recent flight of 13,000 Km. (A. B. C., Madrid, 2-XII-1931).

The Commission set up by the educational authorities of São Paulo (Brazil) to organise Cinema teaching in that State, carries on actively with its

work. During a recent propaganda trip, one of the members of the Commission made a short film in each of the towns visited for the use of the central cinematek in the teaching of Geography. The Commission is also preparing a film on the industrial and commercial activity of the town of São Paulo. (O' ESTADO, São-Paolo, 16I X-1931).

"Ufa" have shown to foreign press representatives several cultural films in foreign versions; amongst these were "*Wunderwelt des Teiches*" (in English) and "*Räuber im Vogelreich*" and "*Gezähmte Tiere*" (in French). (FILM KURIER, Berlin, 12-I-1931).

Dr. Sahn, first burgomaster of Berlin received representatives of cultural film producers who gave him details of the difficult situation of the educational Cinema industry. Dr. Sahn showed his interest in the cultural film day in Germany. (FILM KURIER, Berlin, 19-I-1932).

"Section de Ciné-Amateurs" is the name of a new Paris club. Shows of 9 and 16 mm films made by members, technical discussions and the production of chosen scenarios are amongst the projected activities. (CINÉOPSE, Paris, January 1932).

At Eisenstadt, native town of the Austrian composer, Joseph Haydn, there will be projected, in connection with the second Haydn Centenary celebrations, a sound film descriptive of the composer's works. (LICHT-BILD-BÜHNE, Berlin, 6-I-1932).

A film entitled "*Comradeship*" from the novel by Karl Otten and inspired by Internationalism, reproduces scenes of the mining catastrophe of Coutières on the Franco-German frontier. The spirit of generous comradeship between German and French in this tragic affair has aroused admiration. (NEUE ZUERCHER ZEITUNG, Zürich, 5-XII-1931).

### Scientific Films.

The use of the Cinema in the study of micro-organic development has been demonstrated in lectures given by Prof. Stanhope Bayne-Jones and Dr. Edward F. Adolphe of Rochester University, at a congress of American Bacteriologists held at Baltimore. (MAIL REPORT SCIENCE SERVICE, Washington, 21-12-1931).



M. R. B. Hodges has made, at an observatory situated in the volcanic zone of the Hawaiian Islands, interesting and valuable scientific films. (MOVIE MAKERS, New York, December 1931).

Dr. Baker stresses the necessity of teaching astronomy in schools. This could be facilitated with the help of the Cinema. (TO DAY'S CINEMA, London, 29-XII-1931).

The Technical Museum in Vienna has added a technical sound news journal to its ordinary projections. The first one was projected by Ufa and it showed how a series of atom experiments were cinematographed. (KINEMATOGRAF, Berlin, N° 2, 5-I-1932).

In Germany a Society for Scientific films has been founded. It aims to encourage the use of scientific films in schools and Universities. (THE CINEMA, London, 2-XII-1931).

Amongst recent scientific films, that made by Emerson Smith, cameraman to the Brooklyn Museum Expedition to Brazil, is most remarkable. This film reproduces a fight between a rattlesnake and a royal snake, which ends in a victory for the latter. (NEW YORK TIMES, 29-XII-1931).

Prof. F. Lampe, using material furnished by the cultural department of Ufa has just made a new biological film, "Wunder der Tierwelt im Wasser". (FILM KURIER, Berlin, 25-I-1932).

Anton Kutler has made for Emelka a cosmological film "World Rythms". (LICHT-BILD-BUEHNE, Berlin, 14-I-1932).

Dr. G. H. Gunn has made a film at Durban, South Africa, on the mosquito that propagates yellow fever. This film was projected with other hygiene films during "Health Week". (MOVIE MAKERS, New York, December 1931).

## LEGISLATIVE QUESTIONS

### ✓ Author's Rights.

The French Syndical Chamber for Cinematography has put before the Cinematograph Committee of the Chambre des Députés, a plan for the modification of the law of the 19th July 1793, which prescribes the confiscation by the Commissioner of Police by simple requisition without the production of titles, of any writing or objects of art supposed to be contrafactions. It is on account of the abuse of this law made in connection with films that the Chambre demands that a seizure following on a plaint of contrafaction should not have the power to stop the career of a film. (BULLETIN DE LA CHAMBRE SYNDICALE FRANÇAISE, Paris, 1-I-1932).

The French Society of Authors, Composers and Music Publishers having decided to raise from 2<sup>1</sup>/<sub>2</sub>, to 3,3 the tax on receipts, the cooperative organizations of independent and circuit cinemas have decided to make no payment during 1932 to the representatives and agents of the said society. (LA CINÉMATOGRAPHIE FRANÇAISE, Paris, 23-I-1932).

The Minister of Commerce of Czechoslovakia has formulated new regulations relative to the rental

of films which prevent the system of block booking. (FILM KURIER, Berlin, January 1932).

### Non-flam Films.

In a letter addressed to M. Delac, president of the French Syndical Chamber of Cinematography, M. Leon Noël, general Secretary to the Ministry of the Interior announces the decision of the French Government, which fixes January 1st 1933 for the substitution of non-flam films for celluloid films in all public presentations, and obliges all copies to be printed on non-flam after October 1st 1932. The letter summarizes previous aspects of the question and considers practical and technical details. (BULLETIN DE LA CHAMBRE FRANÇAISE DE LA CINÉMATOGRAPHIE).

P. A. Harlé thinks that the above decision is too delicate an experiment to be attempted in a time of crisis. Besides, in his opinion, definitive study of non-flam film has yet to be made and the ideal base has yet to be created. M. Harlé is above all impressed by the fact that France alone embarks upon an experiment that no other country, America included, has dared to try. (LA CINÉMATOGRAPHIE FRANÇAISE, Paris, January, 1932).

In an open letter to the president of the French Syndical Chamber of Cinematography, the Kodak Pathé Company declares that research work accomplished at great expense in its factories have not yet given the desired results with regard to non-flam. This letter pleads for an adjournment for technical reasons (poor wearing quality of non-flam base) of the ministerial decree relative to the general adoption of non-flam film. (LA CINEMATOGRAPHIE FRANCAISE, Paris, 32-I-1932).

A police regulation dated Jan. 23th 32, forbids in Prussia the use of sub-standard film in cinema shows, unless such film is unflammable, or ignited with difficulty. The Prussian Minister of the Interior published the same day a circular relative to the application of this rule. Most other restrictions previously applied to sub-standard film are revoked. Conditions relative to the unflammability of film will be published by the "Chemisch-technische Reichsanstalt" of Berlin. (FILM KURIER, Berlin, 26-I-1932).

### Film control.

The censorship fees taken by the censure office of the city of Albany (U. S. A.) amount to more than one million dollars from 1930-31. During 1930-31 (first of July to end of June) the office ordered 3,031 cuts, and banned 14 films. Among the motives for censure, the most common are: acts of cruelty, scenes likely to lead into crime, immorality, irreligiosity. (NEW-YORK TIMES, 17-XII-31).

The Christian Century of New York (Nº 34, 1931) publishes an article of great interest on film control. The programme of the Federal Council of American Cinematography — the only body, according to this article, concerned with film questions independent of industrial organizations — is given in résumé. On the whole, the Federal Council tends, in its activity, to obtain the adoption of legislative principles controlling cinematographic production.

According to the author of this article the American public demands an energetic intervention of federal powers with the aim of obtaining a cinematographic production in which art, intellect, and national sentiment will not be sacrificed to industrial necessities.

The first reactions against the low moral level of films date from 1915. In 1919 during a Congress of the Protestant Episcopal church a resolution de-

manding a strict control of films was voted; at the same time other Catholic and lay organizations voted similar resolutions. In 1922, at the General Assembly of the Presbyterian church, a temperance and moral progress committee was charged with the task of coordinating all feelings favorable to the amelioration and discipline of film production. To this end the said committee organized three conferences, held in 1922, 1924, 1925 and it is as a result of these conferences that the Federal Council of Cinematography has been founded. According to the statutes, any person or organization having at heart the amelioration of films can take place in the Council. The activity of the Council has recently been made manifest by the presentation before the Senate of a series of law projects for the adoption on the part of all States of a Federal Central Cinematographic control.

According to a judgment given in a penal action against the directors of Excelsior Film, shows of forbidden films to members of the press are not punishable. (FILM KURIER, Berlin, 11-I-1932).

In the Free State of Ireland a Catholic association has undertaken a campaign to obtain the creation of special legislative measures and enforcement commissions in order to tighten up film censure; this association wishes, besides, that during the Eucharistic Congress at Dublin, and for a period following, all film publicity should be suspended. In certain industrial circles where censure is already found to be too strict, this campaign is naturally judged outrageous. (DAILY FILM RENTER, London, 5-I-1932).

DER FILM of Berlin, asked the members of several film censorship boards and personalities of the international cinema world to state their opinions of the reasons for and the effects of the censorship system actually in use. Amongst the replies thus published several merit particular attention. That of Mr. E. Seeger, Councillor to the Reich Ministry of the Interior and Director of the High Office of Film Control; that of Dr. Voegler, Director of the Superior Committee of Film Control of the Central Institute of Education and Instruction in Berlin; that of Dr. Giulio Cosmelli of the Italian Ministry of the Interior; that of M. A. Nicolaisen director of the Danish Board of Film Censors; that of Dr. Gunnar Bjurman, head of Cinematographic Censure in Sweden and that of Dr. Engelmann, of Stambul, may be mentioned. (DER FILM, Berlin, 24-XII-1931).



The Canadian film censor deplores the increasing number of films with sexual or criminal themes. In 1931 96 films were banned and 642 cuts were made. (THE DAILY TELEGRAPH, London, 31-XII-1931).

The Beckenham Town Council has decided to form a local office of film control, which will decide, for each film, whether or not minors should be admitted. This decision has caused a certain disturbance in English production and distribution circles. It is observed that if the example of Beckenham is generally followed in England, the authority of the British Board would be seriously discredited. Additionally, in this way, the number of criteria would be uselessly multiplied and the principle of a single film control sadly impaired. (THE DAILY TELEGRAPH, London, 16-I-1932).

### Cinema Statistics.

In 1931 in France, the censor examined 128 French talking films made in Paris studios; 27 French talking films made in Berlin, 39 French talking films made in America, 6 French talking films made in Italy by a "dubbing" process. Including sound films, there are actually 435 features pictures on the French market. 220 are American, 139 French, 60 German, 8 English, 6 Italian.

In 1931, 527 talking films were presented in England, 396 American, 112 English and 14 continental (CINÉMATOGRAPHIE FRANÇAISE, Paris, January 1932).

In Germany 280 theatrical films were shown to the censor, 148 were German, 80 American, 58 European. The silent films has almost disappeared, there have been none shown during the last three months. (FILM KURIER, Berlin, 9-I-1932).

From the 12th January to the 15th of December 1931, 121 films of foreign origin were shown in

New York, including English films; 55 were German, 15 French, 11 Italian, 11 Russian. (FILM KURIER, Berlin, 7-I-1932).

In 1931, German producers presented 469 cultural films to the censor. The transition from silent film to sound film has reduced the production of cultural films in Germany, as will be seen from the following figures: 1930, 658 films; 1929: 728; 1928: 808; 1927: 870 (FILM KURIER, Berlin, 16-I-1932).

In Russia, E. U. Smirnow, president of the Amkino, announces that in 1937, that is to say at the end of the second five year Plan, the U. S. S. R. will have 269.000 sound projectors and an annual production of 2.700 films. (THE DAILY FILM RENTER, London, 2-I-1932).

In Germany, according to information collected by the Ministry of fine arts the exportation of printed films attained in September 1931, the sum of 515.000 gold marks. The number of cinemas increased to 5,057 totalling 1.986.713 seats, of this number 2.193 cinemas, 190 of which contain more than 1.000 seats, give daily shows. (AGENZIA FILM, Rome, 24-XII-1932).

The expenses of the French cinema industry increased in 1930-31 to 1.350 millions of francs, divided as follows: 250 millions for 1.700 sound sets; 280 millions for the reorganization of theatres, 150 millions for studio equipment and reconstruction, 175 millions invested in sound and camera materials and projectors, 495 millions on production. (LA CINÉMATOGRAPHIE FRANÇAISE, 26-XII-1931).

In Lithuania, with a population of only 2 millions, the Cinema develops considerably. The French commercial attaché states that there are 80 cinemas with a total of 17.500 seats; 20 of these are equipped for sound. (CINE-JOURNAL, Paris, 5-I-1932).

## CINEMA AND LABOUR

At the meeting of Dec. 9. 1932, the Film Printers Section of the French Syndical Chamber, decided to reduce from Jan. 1st. 1932 printing charges on first positives by 30 centimes the metre. (BULLETIN DE LA CHAMBRE SYNDICALE FRANÇAISE, 1-I-1932).

The French Syndical Chamber in a circular letter of Dec. 23.1931 gave the reduction figures for salaries in the film industry. Besides the suppression of all bonuses the reduction on salaries of over 2.500 francs a month is from 5 to 20 %. (LA CINÉMATOGRAPHIE FRANÇAISE, Paris, 16-I-1932).



In the wage battle in the Cinema industry, reductions amounting to 15 % have been prescribed according to law. (FILM KURIER, Berlin, 15-I-1932).

In the estimation of a large cinema-owning company, admission charges have been reduced 20 % on an average since the end of June last. (FILM KURIER, Berlin, 15-I-1932).

The financial crisis and unemployment have led to the closing of 207 cinemas in Hungary. (MOTION PICTURES DAILY, New York, 6-I-1932).

According to the Washington Commerce Report (9-II-1931) the American Cinema Industry follows with interest and concern the changes in the English film market. The Report gives the following reasons for this: The depreciation of sterling has tended to reduce film imports; this has been aggravated by an increase in entertainment tax and it is possible that customs duties on films will further complicate the situation. Who then will bear these new charges? English importers already make little money, cinema proprietors, especially those in small towns where bad economic conditions have forced down entrance prices, can certainly take no share in them.

It must be remembered that England since the introduction of the sound film, has been America's most important film customer.

### **Agricultural Films.**

A central office for educational and agricultural films has recently been created in Germany. Af-

ter ascertaining what has up till now been done in these domains, this office will devise a new programme of work in cooperation with existing interests. (LA TECHNIQUE AGRICOLE INTERNATIONALE, Rome, Oct.-Dec. 1931).

The National Institute "Luce" (Italy) has made a film called "Zootecnia" which answers to the needs of the National Consortium for progress in Zootecnia. On account of its artistic and technical qualities this film has met with the highest approbation. It will be distributed throughout the rural centres of Italy. (IL CORRIERE DELLA SERA, Milan, 9-XII-1931).

The Rural Association of Uruguay will shortly release an instructional film on agriculture. This film will be distributed to schools and projected in the principal agricultural centres of the Republic. (REVISTA DE LA ASOCIACIÓN RURAL DEL URUGUAY, Montevideo, December 1931).

A Dutch film on the fight against cattle parasites has been shown in Germany and Sweden recently with great success. (JOURNAL D'AGRICULTURE, Genève, 5-I-1932).

"Mejrabpomfilm" have released a film entitled "Prokop Vaito" showing farm life at the time of the spring sowing. Another educational film "The Way of the North" made recently at Mourmansk shows northern people and their various activities fishing, agriculture, mining and also the activities: of women in the Northern farms. (LES NOUVELLES SOVIÉTIQUES, Moscou, Sept. 1931).

## **VARIOUS**

The Dutch Director, Yoris Ivens is now working in Moscow with "Mejrabpomfilm": at the same time he is giving lectures at the Cinematographic University of Moscow. (FILM REVIEW, Berlin, 16-I-1932).

After an agreement reached between the committee of the International Book Fair at Florence and the Italian National Entertainment Federation, it has been decided to hold an International Cinematographic Exhibition in Florence very shortly. (IL POPOLO DI ROMA, Rome, 25-XII-1931).

From March 13th to 20th 1932, on the occasion of the Spring Fair, there will be an International Cinema Exhibition. This will be composed of four sections: technical section, Cinema propaganda section; retrospective section of documentaries, avant garde films and news reels etc. and finally a foreign film section (LICHTSPIELBUEHNE, Aussig, December 1931).

The New-York Times, 3-I-1932, publishes interesting information on the Cinematographic University recently created in Moscow. This university, where the length of course is four years,

instructs future studio staff in cinema production : scenarists, regisseurs, draughtsmen, administrators, etc.

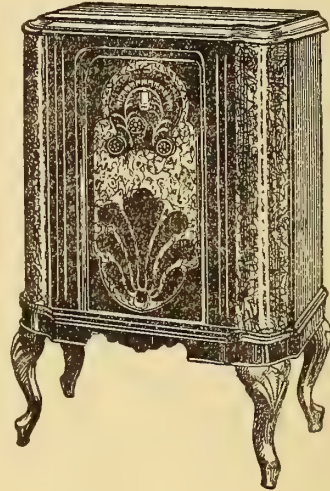
The courses are at the moment followed by 1800 pupils who have been chosen out of many thousands of candidates. The school is attached to one of the principal soviet production companies Meirabpom-film, so that the courses may shift rapidly from the theoretical to the practical ground.

Pupils are divided into various sections : agricultural, military, scientific, artistic and junior. Pupils can pass from one section to another, but decisions in these matters rest with the directors. Each day several hours are devoted to physical exercises, to develop the agility of pupils in order that they may be fitted for their work. The teaching includes the following subjects : anatomy, physiology, acoustics, music, arts generally, the art of dressing and of make up. Instead of books, duplicated notes are distributed to the pupils. The character of this institution is particularly remarkable. It is not simply a professional school but a study center where the pupils are shown that the cinema is a science and an art which has the right to live and develop according to its necessities.

In order to form technicians for the projection of sound films, l'Ecole Technique de Photographie et de Cinématographie in Paris has started technical and practical courses for those with a sufficient rudimentary knowledge of electricity and physics. (CINÉOPSE, Paris, January, 1932).

The Council of the Italian Entertainment Corporation has decided to create a school for Cinema actors which will be affiliated to the Academy of Ste. Cécile at Rome. (FILMOPOLI, Naples, 25-XII-1931).

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## **RADIOMARELLI**

# Bibliography

*Manuel du Cinéaste Amateur* by JACQUES HENRI-ROBERT, civil engineer, published by J. de Francia, 118-bis, rue d'Assas, Paris.

Amateur cineasts have not always a sufficient knowledge to practise their hobby, which has many secrets for overcoming time and space and thus liberating their fancy. It is then a good thing for them to learn these secrets. To this end M. Henri-Robert has edited without scientific pretension and in a manner comprehensible to all, this little manual in which he has concentrated all the technical details necessary to amateurs for the complete exploitation of their hobby.

*Le Cinéma*, by ANDRÉ DELPEUCH, published by Gaston Doin & Co., Place de l'Odéon, Paris.

A clearly written work in which the author presents to us historical, technical, commercial and artistic sides of the cinema. In all of these he is well informed and speculates interestingly not only on the reality of the cinema today but also on its possibilities.

M. Delpeuch thinks, and we generally agree with him, that the cinema is an extension of the human personality and has increased human riches. By distracting innumerable spectators and instructing them, it has added to humane and social acquirements; by having aided them in the extension of their individualities it has taken on a truly philosophical aspect. It is a milestone of civilization.

The form and substance of this work makes it a popular book worthy of the fine and interesting "Bibliothèque Sociale des Métiers", published by Gaston Doin under the illuminating direction of Mr. Georges Renard, professor of the College de France.

*Schmalfilm als Schulfilm* by MAX TIESLER, one volume paper, m. 1.80, cloth, mks. 2.30 published by Wilhelm Knapp (Saale).

This is the first volume of a collection called "Filmbücher für Alle" published by Knapp. After showing the convenience of substandard film for teaching, M. Tiesler gives good advice as to the choice of a practical projector. Projection

and camera technique are also simply and practically explained.

*Die Film-Verwertungsverträge in ihren Beziehungen zum Urheberrecht* by ALBERT STENZEL, 1931. This is a thesis written for a doctorate in law at the Friedrich Alexander University at Erlangen, Bavaria.

After a short forword the thesis begins with interesting considerations on the importance of the cinema industry in German economics. The capital invested at the end of 1930 in the 5,300 cinemas then existent in Germany was about one milliard of marks, and gave occupation to 100,000 people. Given this investment, M. Stenzel deplores the fact that a cinematographic legislation corresponding to the needs of the industry has never been created.

M. Stenzel divides his matter under three principal headings: (a) from the conception of the subject to the projection; (b) film contracts between producers and distributors; (c) contracts between distributors and exhibitors. He then treats the following points, the film, its production and use; the distributor; the proprietor of the cinema; the author of cinematographic works (the scenarist and the producer); the protection of author's rights in films; the object of contract; world exclusivity, national and local exclusivity; the ordinary exclusive contract; the juridical nature of the exclusive contract; single film contracts; contracts for series of films; the non-exclusive contract; the made to order film; exclusive contracts for sound films; the end and nature of contracts; the juridical nature of central contracts, etc.

*Filmmanuskripte und Film-Ideen* (Scenarios and Film Subjects) by HELMUTH LANGE, 121 Subjects for Amateur cineasts, 58 illustrations Price, Mks. 3.75, published by Photokinoverlag, G. M. B. H., Stallschreiberstrasse, 33, Berlin, S. 14.

The lack of subjects is a great amateur difficulty. When they have made their first films of family life, nearly all amateur cineasts, without ideas



gradually abandon their hobby, which they previously followed with enthusiasm. It is this consideration that suggested to Photokino the idea of getting Mr. Helmuth Lange, General Secretary of the German Association of Cine-amateurs to write this work.

In accordance with this idea he has therefor given in this book one hundred and twenty-one subjects for amateur films, family life, club life, voyages, excursions, handiwork, cartoons, etc., and that completed by practical advice and a few indispensable technical notions. With its 58 illustrations Mr. Langes book is of equal interest to cine-amateurs and those interested in the cinema in general.

*Der Titel in Amateurfilm*, same author and editor. (22 illustrations, 1 table of sub-titles, 2 sub-titles proofs, on fine paper and a sample alphabet for the composition of titles).

However successful an amateur film may be, it will lack finish if adequate titles are lacking. This necessary complement of the film has always been a weak point with cine-amateurs, first on account of the fact that the majority of them have a vague idea of when these are required and of what they should consist. Technical knowledge is often lacking also.

M. Helmuth Lange's book explains clearly the rôle of titles and gives some rules for their composition.

The value of this book resides in the fact that theoretical points are always complemented by practical advice, so that after reading it the cine-amateur is enabled to continue properly in this line. The illustrations add to the clarity of the text.

*Das Buch von Film*, by WERNER GRÄFF, published by Thienemann's Verlag, Stuttgart.

It must be noted that the way in which M. Werner tells technical things to young people is both original and attractive. The author, aided by many illustrations, says all that is necessary on cinematographic technique, modern studio equipment, decor, the points of a good camera, the qualities of a good producer, actor, and photography; also sound films and film montage are dealt with. This book, which is an introduction to the mysteries of the Cinema, and certainly be well received by young people.

*Pfohl* : A new German-Spanish and Spanish-German dictionary : Part 1, Spanish German, cloth mks. 7; Part 2, German-Spanish, cloth, mks. 9; the two bound together, mks. 15; published, 7a Brockhaus, Leipzig.

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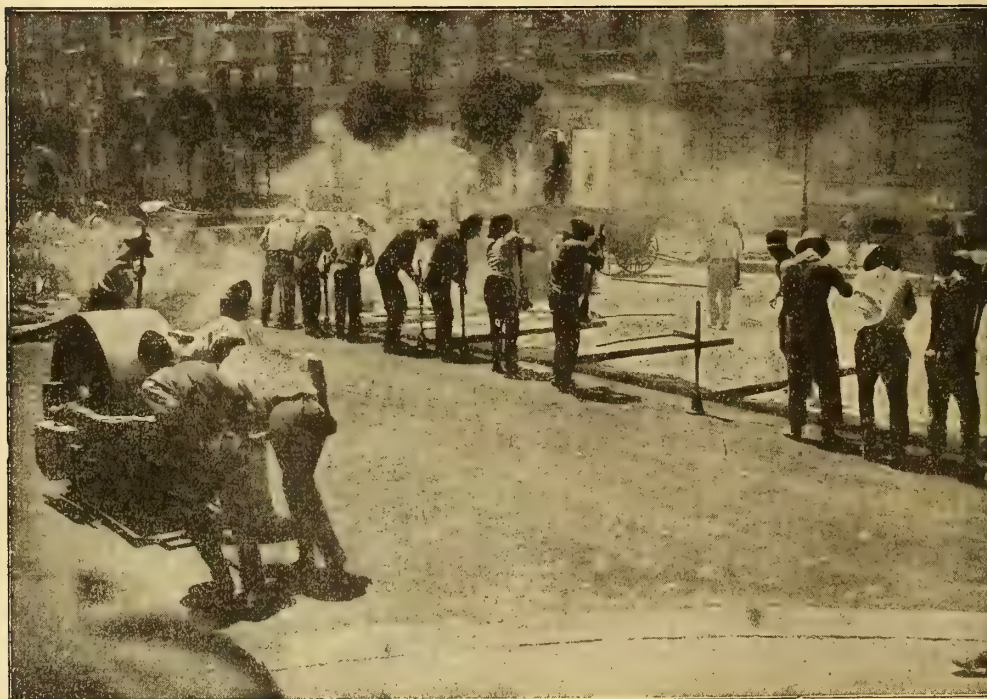
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ROME

MARCH  
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LEAGUE OF NATIONS

MONTHLY PUBLICATION  
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# THE USE OF THE CINEMA IN THE EXPLORATION OF THE HUMAN VOICE

By **B. Hala**

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and **L. Honty**

ASSISTANT AT THE INSTITUTE  
OF SCIENTIFIC PHOTOGRAPHY AND CINEMA  
OF THE UNIVERSITÉ CHARLES IN PRAGUE

## FOREWORD

Today there is very little which remains a secret to the Cinema lens, the most distant corners of the world and the most intimate secrets of the human body, all are known.

It is above all in this latter matter that the scientific film plays such an important part, revealing a great number of details of paramount importance that might otherwise remain unknown. There are microcinematographic films for the study of bacteria, radiograph films for showing the sound reproducing organs in action (the finest work of this kind has been done by M. Gutzmann of Berlin, as far as we know) microphonocinematographic films for giving the sound of certain organs while they are functioning. The Ultrarapid film follows the destructive movement of poisons in the organisms, the breaking of a bone by a bullet, the rythm of heart beats under material and spiritual influences, etc... It is impossible to say where these practical applications of the Cinema will lead to in the fulfilment of the Greek saying, " Know thou thyself ", but, in the meantime, happily perhaps, these films are not shown to the general public but remain within the laboratories. In this short article we wish to explain one of the scientific applications of the Cinema, of both theoretical and practical importance : this is the cinematography of the vocal cords, which constitute the primary organ of human speech. It is one of the most difficult processes of scientific cinema because the vocal cords are concealed in the larynx (Adam's Apple) and beneath the epiglottis which covers it at the moment of swallowing to prevent the food being introduced into it instead of descending in the usual way by the oesophagus to the stomach. For the emission of breath or words, the epiglottis lifts to a degree corresponding to the highness of pitch of the sound desired. As it lifts thus it is possible to see the

vocal cords by means of a small mirror called a laryngoscope (used by all doctors and invented by the celebrated Czeck physiologist J. CERMÁK). This little mirror is placed (as shown in figs. 1 and 2) on the veil of the palate and more particularly on the uvula, and for this reason the subject must have good nerves and be accustomed to the laryngoscope.

The aim of our experiment is to register the positions and movements of the vocal chords in order to analyse and reconstitute them. To show

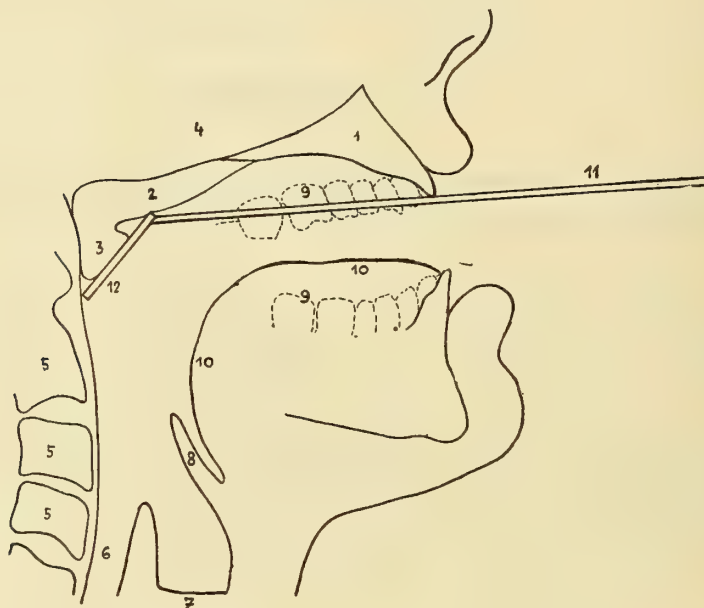


FIG. 1. — *Laryngoscopic system.*

1) Hard Palate ; 2) Palate veil ; 3) Uvula ; 4) Nasal Cavities ; 5) Vertebrae ; 6) Œsophagus ; 7) Larynx with vocal cords ; 8) Epiglottis ; 9) Teeth ; 10) Tongue ; 11) Handle of laryngoscope ; 12) Laryngoscopic mirror.

Copy of a radiograph by Polland-Hali in "*Radiographs of Czech Sound Articulations*" (1926 Pub. by the Czech Academy of Prague).

the different positions of the chords, the Cinema is very much more useful than ordinary photography which merely represents one moment of the action and the exact significance of that moment is often hard to know. As for the analysis and reconstitution of the movement, this can only be done by means of the Cinema.

As in every experimental work, a special system is necessary, strictly conforming to its special use, the capabilities of the camera must be increased and the intensity of the light must be augmented. But, the most important thing for the analysis of vocal chord movements is that the images obtained

should be as large and as detailed as possible. This size must be obtained on the original negative as enlargement yields no details not previously registered.

The three important points of our system are then :

- 1) a cinema camera with suitably modified optical and mechanical systems,
- 2) specially installed lights of great power,
- 3) the maintenance of all in a perfect harmony, without which the work would have no value.

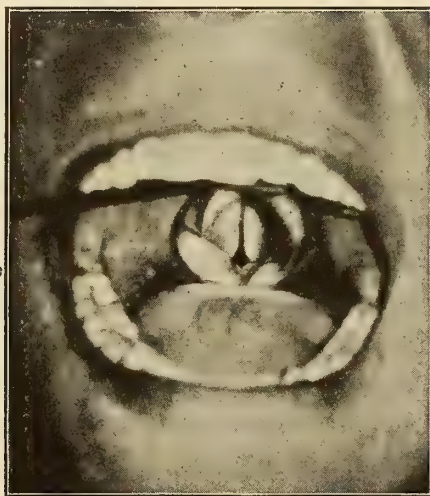


FIG. 2. — *General view of vocal chords.*

Work of this kind is not common. In time past, the simple photo was used combined with the stroboscope, which permits the phases of movement to be taken (the best pictures of this kind are the famous ones by Müsehold in his *Allgemeine Akustik und Mechanik des Menschlichen Stimmorgans*). It is to Chevroton and Vlès that the credit for the first cinematographic attempts is due, and they were of a modest nature (1). Combination of Cinema and Stroboscopy was then tried to obtain not only the fixed phases of movement but also and above all the movements of the vocal chords themselves. This was the idea of M. Calzia, director of the phonetic library of Hambourg and author of a series of articles (cited later)

---

(1) See articles by RUSSEL and MORRISSON in *Filmtechnik*, Berlin, 1930, fasc. 23, p. 18, and 1931, fasc. 11, p. 5.



on the Cinematography of the Vocal Chords. He too was the first to employ ultra rapid cinema for the study of vocal vibrations.

In our work we have wished to study the different movements of the chords during articulation, and their positions.

We first used ordinary cinema, then in combination with Stroboscopy, and finally the ultra rapid camera. With the friendly help of our chiefs, M. le Prof. Vojtech of the Institute of Scientific Cinema and M. le Prof. Chlumsky, director of the Phonetics Institute, who provided us with apparatus and money for our experiments, we were able to establish a method and to arrive at some very interesting results. We first give a detailed description of the method :

### **The process.**

1) The ordinary cinema camera is not suitable for our work because its lens has a relatively short focal length and a method of film traction which does not allow of removing the film sufficiently from the lens to achieve a short distance focus. And for our work we must have images of about half life size (max) and the vocal cords must therefore be in focus at 0.50 m. to 1.0 m. For this purpose a very fast lens must be used and of long focal length, which in turn of course depends on the parallax between the optical axis of the lens and that of the lighting. This prevents approaching the subject too closely, for then the great angle between the direction of the light and that of the lens becomes dangerous to results. Besides, the too close presence of a lens bothers the subject. Therefore, to obtain images of the right size a 10.20 cm. lens must be used. The speed of this lens is sufficient for normal cinema (18-20 images a second), with or without the stroboscope and using two arcs of 120 v. 10-15 amps. when opened to f. 4.5 to 9 (exposure of 1/40th to 1/100th of a second). For ultra rapid (64-240 images, 1/100 to 1/500th of a second) the light intensity must be doubled (either by tightening up the arcs or having more lamps) and at the same time the speed of the lens must be increased 2 to 4 times. But the usual cinema lens does not answer to the above stipulations. Another lens is therefore necessary and a consequent readjustment of the focus. For this purpose an ordinary camera lens is used in front of the cinema camera. The lens changes and arrangements are facilitated by an optical bench screwed on to the camera base. We will speak further of this later. We also tried disconnecting the ordinary camera and the cine camera entirely to prevent

the transmission of shocks and in this case the optical bench had a support of its own.

Here then is the system we adopted for our work : to the top of the camera tripod we screwed a special platform which carried both cine camera and optical bench, on this bench was a mobile lens support which enabled us to place the auxiliary lens as we pleased. To make the coupling between the lenses as solid as possible a tube was fitted between them. Focus was effected both by the movement of the auxiliary lens and in the usual way in the cine camera.

The lens we have just described permitted us to try out several combinations with our ordinary camera lenses. The best combination was a Zeiss Tessar (F. 4. 5. 15 cm. or with a mirror reflector camera F. 3.5 ; F. 2, 18 & 24 cm.). The focus, the depth, the position and lighting of the subject were controlled by the Cinema direct vision device throughout the entire shot (this necessitates a special optical system). This arrangement permits of great economy in stock of which large amount is used, especially with ultra rapid.

2) *Lighting.* — The problem of the lighting is one of fundamental importance. First, the light must be very strong on account of the absorption in the various mirror systems and of the periodic interruptions of the interrupting disc (in using the stroboscope) even during very short exposures. Secondly, it must preserve its direction and area very accurately) it should hinder neither the cameraman nor the subject, it should not produce reflections in the lenses, mirrors, the tongue, teeth or saliva, nor shadings (such as are produced by eccentric relations with the laryngoscope, unequal use of the lenses, eccentric lighting of the cords, or their shading by the epiglottis). In addition the light must be steady and constant.

3) *Our System.* (See fig. 3-4-5-6). (All subsequent numerals in parenthesis refer to fig. 3.) — The light from an arc lamp (1) automatically regulated, was concentrated by a condenser (2) then projected by a lens (6) on to a microscopic mirror with a double axis (8) then reflected on the laryngoscope (9) from where it fell upon the vocal chords. Lamp, condenser and lens were mounted on the same bench whose optical axis could be changed at will. Throughout the length of the light path it is essential that all apparatus should have as small an area as possible entirely utilised. But the most critical point is the cinema image itself for there it must be ascertained that the crater of the electric arc does not shade the vocal chords.

After this summary, we will go into details.

*The Light Source.* — For ordinary cinema speed we used a Zeiss automatic arc lamp 120 v. 10-15 amps. Continuous current was furnished by a high capacity battery.

For ultra rapid (64 to 240 im. p. s.) the light from this lamp is not sufficient, two large lamps must be used. Single lamp lighting brings out details and relief in the chords but sometimes one chord will shade another. Two lamp lighting takes out relief but gives an evenly illuminated image.

*The condenser (2).* — Best suited to our purpose was the Zeiss 1, c. The projection lens had a focal distance of 40 c. m. and a speed of  $f/5$ . Its dimensions are very important for it should pass the luminous cone from the condenser without vignetting and without having the slightest part of its surface unused ; for this, a fixed distance from the condenser is necessary which should itself be placed so that an image of the arc crater is not projected on the vocal chords. Coming out of the projection lens the luminous cone should pass very near in front of the camera without being obstructed by the latter in any way ; it should be slightly smaller than the microscopic mirror and as large as the laryngoscope. If the light were more concentrated, it might happen that the chords would not be illuminated constantly (on account of a slight change in their position or in that of the laryngoscope). Finally the light should touch neither tongue nor teeth for that would produce reflections harmful to the image. For that reason we lighted only the vocal chords and the method we adopted enabled us to use the entire light source and to get the largest practical image. In all, the distance between condenser and projector should be chosen so that the light produced on the vocal chords should be in a luminous circle as large as possible, even, and without traces of the arc crater.

*For Stroboscopy.* — We placed the stroboscopic disc (4) between the condenser and projector at the point where the beam was narrowest. It is good to concentrate the light as much as possible here, for the narrower the luminous cone is when it passes the stroboscopic disc, the more regular is the interruption for each phase. In order to concentrate the cone to the greatest extent the condenser must be moved away slightly from the arc crater.

*The Microscopic Mirror (8)* is mobile on two axes and it was placed near to the lens and either attached to the cinema camera or mounted on a separate optical bench to avoid transmission of mechanical shock when taking ultra rapid. Thus the mirror was adjustable in all planes.



*The Laryngoscope* (9). — It is necessary to take great precaution to ensure that there is no reflection on the metal parts of this instrument which might spoil the image when the focus is made.

The Observation Mirror (7) Beneath the cinema lens we placed another small round mirror adjustable on two perpendicular axes ; this permitted the subject to control the image of the vocal chords and regulate the po-

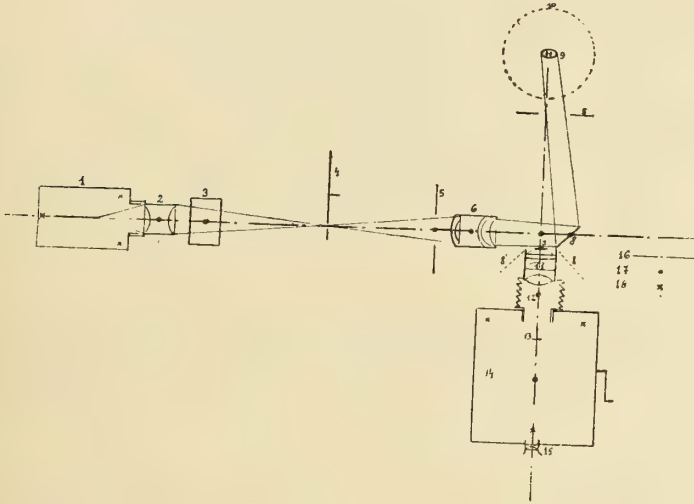


FIG. 3. — *System for vocal chord Cinema.*

1) Arc lamp ; 2) Condenser ; 3) Water tank ; 4) Stroboscopic Disk ; 5) Protection Disk (against light) ; 6) Projection lens ; 7) Observation Mirror ; 8) Microscopic mirror (two such when two lamps are used) ; 9) Laryngoscope ; 10) Chair ; 11) Lens ; 12) Auxiliary camera ; 13) Film ; 14) Cinema camera ; 15) Magnifier ; 16) Optical axes ; 17) Supports ; 18) Points of attachment.

sition of the Laryngoscope. Besides, this was the only method of obtaining harmony between subject and operator, the most important and difficult part of the process.

*The Subject*, M. Hala seated comfortably in a dentists chair which was absolutely stable. His head was thrown slightly back, and it rays from rested on an adjustable support (fig. 5 and 5). In order to cool the light the arc, which would be too hot for the subject to stand, a water tank was placed between the condenser and the projector. The eyes of the subject were protected from the light by a self supporting shade and both operator and subject with yellow glasses while at work.

## Exposure.

(a) *For Normal Cinema*  $1/40$  of a second, too long an exposure considering the speed at which the vocal chords move. It is obvious that vibrations taking  $1/100$  of a second cannot be cinematographed in this manner for in  $1/40$  of a second several vibrations would be made and the result would be a blurred image without stroboscopic detail.

Even when the shutter speed of the camera is increased, the vibration may correspond more or less exactly with the period of the camera shutter and each image will then give only an unclear idea of the movement. Thus it is seen that ordinary cinema (18 to 20 images a second) can give us only the general aspect of vocal chord movements as in the actions of breathing in and out, etc. Their true vibrations it can never show us.

(b) *For stroboscopy combined with Cinema* : here the factor which decides the exposure is the length of time during which the chords are lighted which in its turn depends upon the number of apertures in the stroboscopic disc and the speed of its rotation.

During an exposure of  $1/40$  of a second the vocal chords are lighted several times, for example at a frequency of 200 they are lighted five times. However it will be seen that, depending upon the phase relationship existing between the disc and the camera shutter and the size of aperture in each case, the above figure will vary between four and five illuminations per exposure, assuming that the spacing of the apertures on the stroboscopic disc is uniform in size with the apertures themselves. These differences of exposure seem almost imperceptible in consecutive images and even in the cases of the greatest possible difference (4 to 5 periods) the film seems evenly lit.

Raising the stroboscopic frequency until it is about equal to the vibrations of the chords at a certain pitch, an apparently very slow movement is obtained and it may be cinematographed with an almost perfect clarity. The exact pitch of this sound was fixed by means of a projection of compressed air through the holes in the stroboscopic disc or by means of a resonator and an electrical sound amplifier. Stroboscopic Cinema therefore enables us to reconstitute very faithfully the vibratory movements of the chords when these movements are periodical but in reality it only gives us parts of the real movement. The cinema in every case only gives

us periodic visual indications which are completed by our imagination in order to give us an impression of reality. In the combination of the cinema with stroboscopy this imaginative reconstruction becomes slightly more difficult but in compensation for this our process has the advantage of enabling us to register the quickest vibrations in the most delicate manner.

(c) *Ultra Rapid Cinema* : in order to render movement in a more real manner the length of the exposure must be lengthened and in order to fill up the gaps which would ordinarily be filled up by the imagination, the number of exposures must be increased. It is therefore clear that Ultra-Rapid cinema can give us a more truthful image of the original movement whether periodical or not. In attaining a shutter speed equal to the vibration period of the chords themselves, the camera registers and reconstructs their vibrations. But even in the case when the shutter period of the camera does not equal the vibratory period of the chords and when the length of exposure is too short ( $1/600$  of a second) the Ultra Rapid movement of the film with its stroboscopic character helps us to recognize the vibrations of which it reproduces a certain part (thus with an exposure of  $1/600$  of a second and a frequency of 200 it gives us one third of each vibration). The greatest advantage of the ultra rapid camera is that besides giving us the movement of non periodical vibrations it also gives us the most faithful possible reconstruction of reality.

### Conclusion.

*Normal Cinema* gives us only the overall appearance of the vocal chord movements ; *with the stroboscope*, it permits of a minute analysis of their periodic vibrations ; *ultra rapid Cinema* reproduces the movements in the most real and universal manner possible, giving us not only all periodic and non periodic movements but also all accessory movements of the chords, such as, the entry into position, the relaxation the anomalies and the perpendicular movements of the chords.

Our work is not yet finished, and we have the intention to return to it as soon as possible. We will employ yet another new method whereby we hope to fix mathematically the movements of the vocal chords in space.



## KEY TO ILLUSTRATIONS

Besides figs. 4, 5 and 6 these illustrations represent specimens of images obtained by Hala and Honty by their three processes. They are (a) Cinema films, (b) enlarged stills, (c) from an avant-garde scientific film. Lack of space has prevented us from reproducing these in full size. The reader must not on this account suppose that the originals useful on 16 mm. film for all the work was done on 35 mm. film.

The figures 4-5-6 represent devices invented by Hala and Honty for making their films.

FIG. 4. — System for normal Cinema and stroboscopy (seen from above).

FIG. 5. — Universal system for all processes (normal, stroboscopic and ultra-rapid, cinema)

FIG. 6. — Same as fig. 5 except for the fact that it is seen from the other side

### a) Films.

FIG. 7. — Normal cinema :

Column 1 : Position of the laryngoscope in the mouth with the image of the vocal chords. Breathing in with vowel *a*.

Col. 2 : The articulation of the chords for the vowel *a* (*a* long in Czech).

Col. 3 : Position of the vocal chords or the consonant *h* (Czech isolated). The vowel apophyses form a triangular opening, the vocal chords are near together but not touching. This position brings to mind what the Czech Prof. J. Cermák called "*die Murrelstimme* ", and indeed for the consonant *h* there are both the consonant sound (produced by the vocal breath expelled from the lungs, escaping during the articulation of the *h* across the narrow gap between the vocal apophyses of the arytenoids) and voice about as for sounded consonants (*ea. b, d, g.*). This agrees with the description given by Cermák in *Ges. Schriften*, I, 2, 756, in a note).

The rest of the images in column 2 (7 to 9) represent the passage during breathing in

FIG. 8. — Normal Cinema :

Col. 1 : Transition from the formation of the vowel *a* (long Czech *A*) with a deep breath. Across the glottis is seen the wall of the trachea.

Col. 2 : Normal breathing in and out between two *a*'s ; the opening of the glottis is here very much smaller than in I. ; the duration of an inspiration and expiration cycle is from 0.40 to 0.44 of a second (8 pictures).

Col. 3 : Breathing out during formation of the vowel *a*. The images representing the breathing out are similar to those in column 2. with the single difference that this time the vocal chords have been taken rather from the side and at the back (from the side of the arytenoids) and the epiglottis covers the central part of the chords. Image 7 of column 3 represents the closing of the glottis (which gives rise to the consonant called "explosion of the larynx" or "glottis noise", in German "*harter Stimmansatz*" before the vowel is commenced.

FIG. 9. — Normal Cinema :

Col. 1 : The vowel *a* whispered.

Col. 2 : The consonant *h* whispered.

Col. 3 : The same in normal voice.

FIG. 10. — Stroboscopic cinema :

Col. 1 : Two stroboscopic vibrations of the chords for *a*.

Col. 2 : Four stroboscopic vibrations for *a*.

(Continued on page 188).



FIG. 4.



FIG. 5.



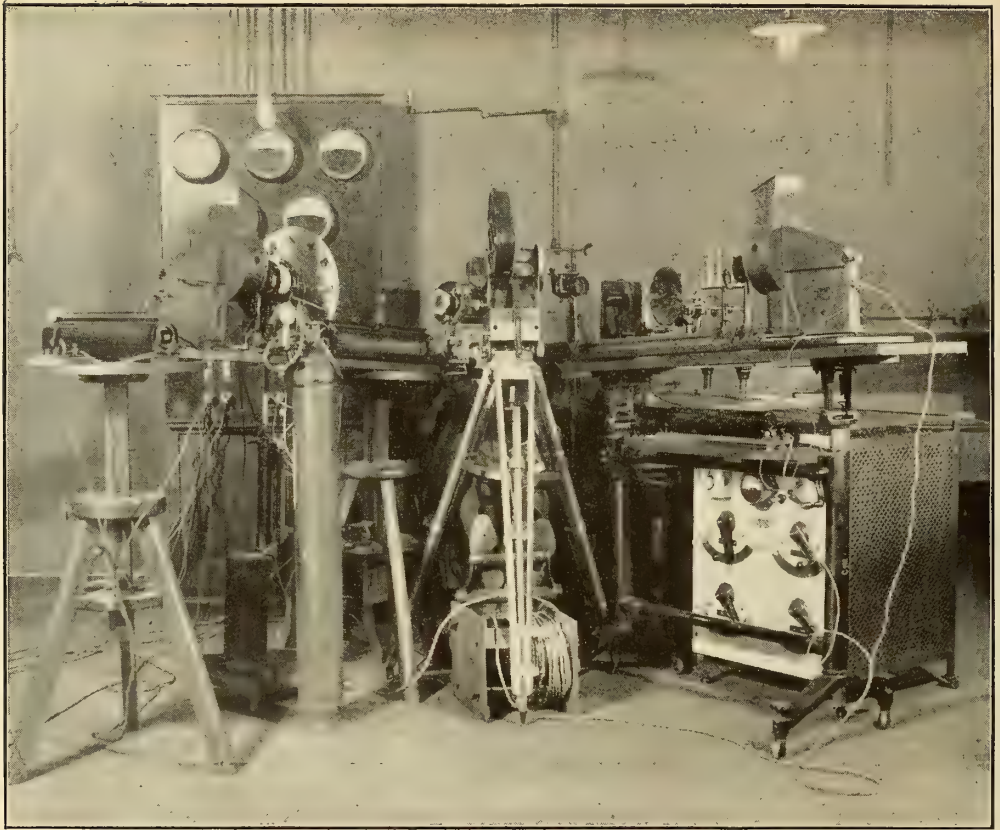


FIG. 6.

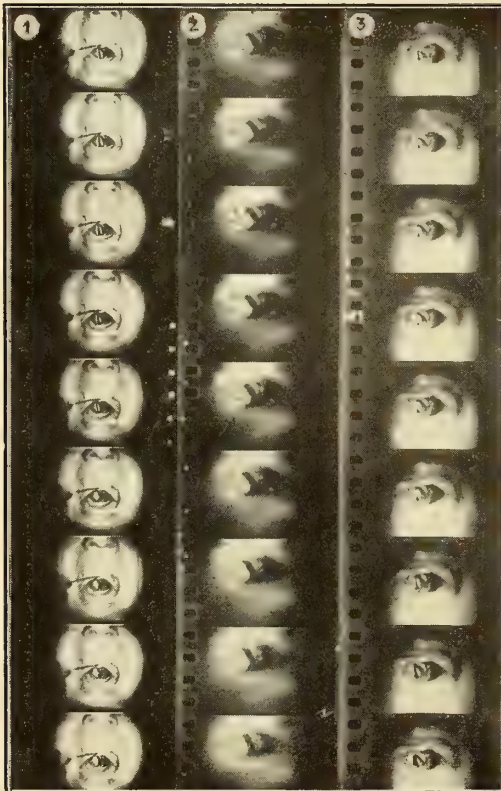


FIG. 7.

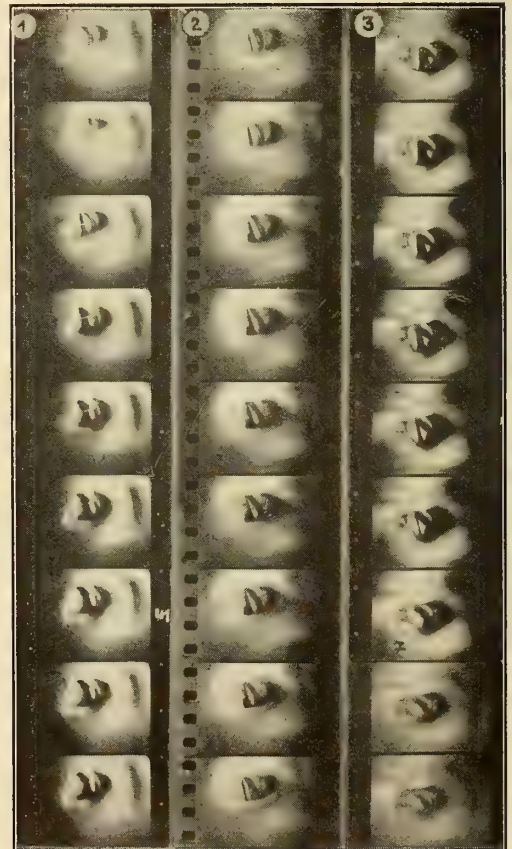


FIG. 8.



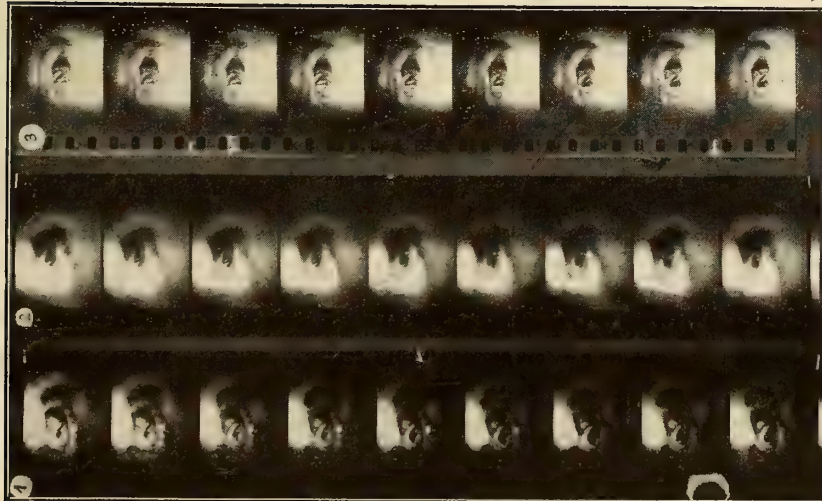


FIG. 9.

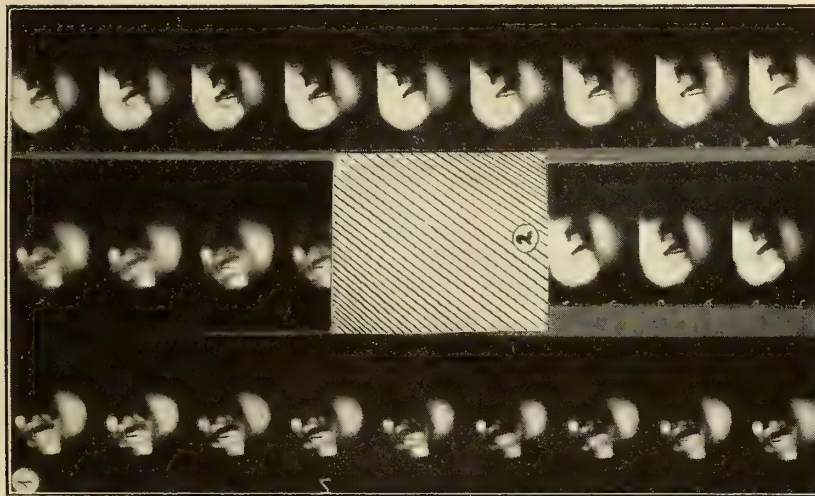


FIG. 10.

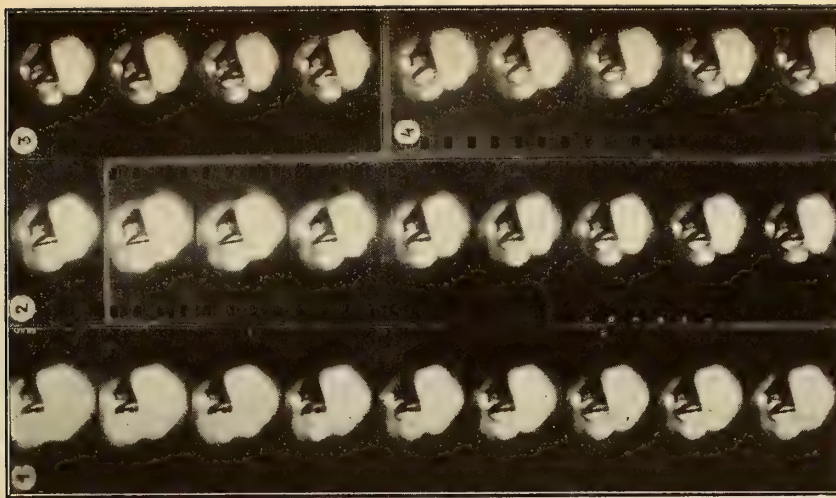


FIG. 11.



FIG. 12-1.



FIG. 12-2.

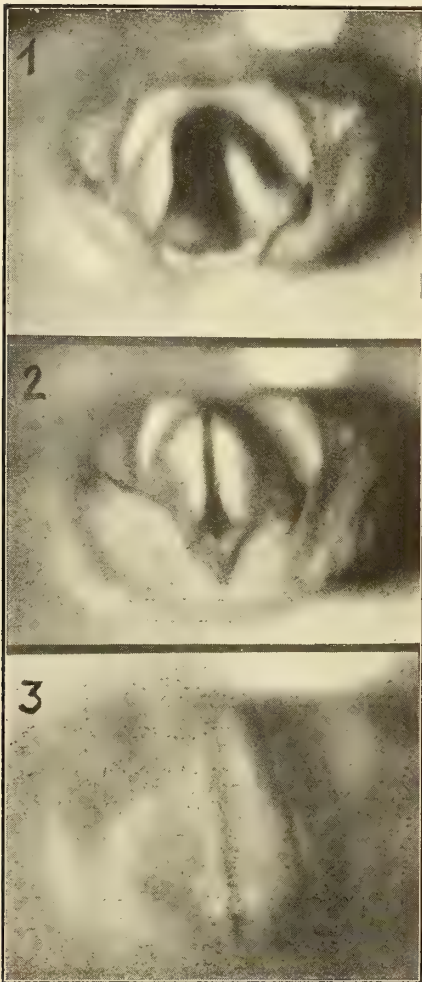


FIG. 13.



FIG. 14-1.

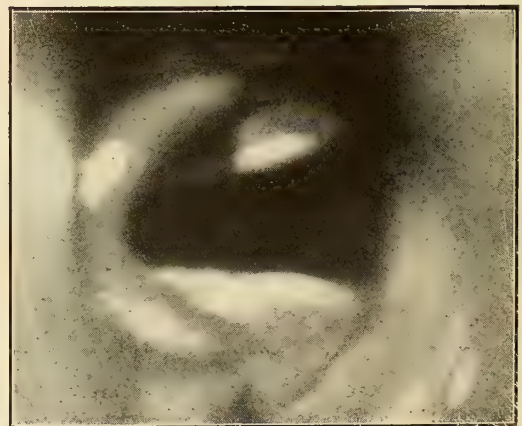


FIG. 14-2.



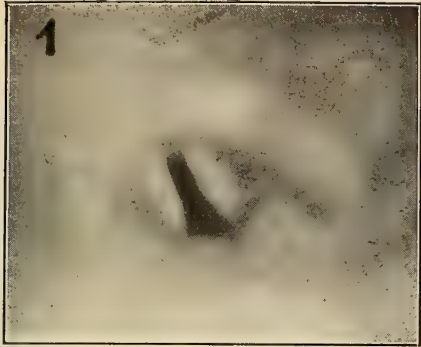


FIG. 15-1.

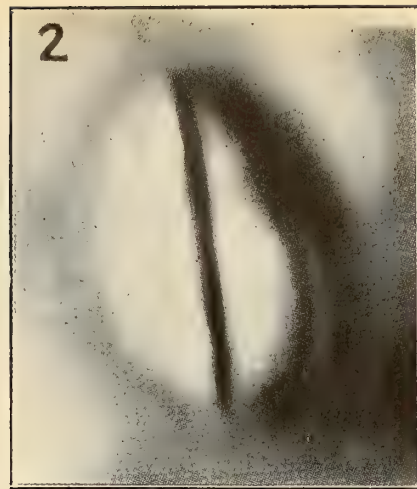


FIG. 15-2.



FIG. 15-3.



FIG. 16.



FIG. 11. — *Ultra Rapid cinema* :

Cot. 1 : Breathing out in the production of the isolated sounded *h*.

Cot. 2-3 : Vibration of the chords for isolated *h*.

Cot 4 : Beginning of a vibration for the vowel *a*.

**b) Enlarged Images (4 to 10 times). (Printed here in reduced size).**

FIG. 12. — Above : *Combined photo* (v. fig. 7, col. 3, image 3). — Below : *Ordinary photo* (fig. 7, col. 1, image 2).

FIG. 13. — 1) *Phase in articulation of h, breathing in.* (enlargement of image 9, fig. 7, col. 3).

2) *Position of the chords for Czee A isolated* (image 3 col. 3, fig. 9).

3) *Position of the chords for a* (fig. 7, col. 2 ).

FIG. 14. — Above : *a phase of deep breathing in.* (fig. 8, col. 1, image 7). — Below *a phase of breathing out* (fig. 8, col. 3, image 2).

FIG. 15. — 1) *position of vocal chords for whispered Czee H* (fig. 9, col. 2, image 4).

2) *a phase of stroboscopic vibration for the vowel a* (fig. 10, col. 2).

3) *a phase of breathing out in h position taken with ultra rapid* (image 8, fig. 11, col. 1).

**c) Avant Garde scientific film representing the process for the cinematography of the vocal chords, composed by M. Honty.**

Some specimens of the film.

NOTICE. — *Readers interested in these films in part or in whole can apply to M. Boh. Hala, Phonetic Institute of the Charles University of Prague. (Praha, I, Smetanovo. † Tchechoslovakia) where they may obtain copies and slides of any size.*

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## HISTORY OF VISUAL EDUCATION

(continued)

### EGYPTIAN EDUCATION

As in India, we find in ancient Egypt, a powerful holy cast to which is confided the direction of the great schools of Memphis, Heliopolis, and Thebes, frequented by studious youth. "On account of the fact that the Egyptians wished to transmit their intellectual and religious patrimony received from ancestors who themselves boasted of having received it from even more remote sources, obedience was the cardinal virtue from in which youth was instructed. This unilateral form had of course, its disadvantages, the greatest of which was the suppression of all free manifestations and hence of the personality itself (1)".

Intellectual and physical education was widespread enough, judging from the fact that the designation "lettered" generally accompanies all other titles and youths performing physical exercises are often represented on monuments.

Archaeological documents, left to us by ancient Egypt, the grandiose sepulchral pyramids, called "eternal houses" and the hieroglyphic writing allow us to believe that visual education, impressing facts almost effortlessly, existed.

Hieroglyphic writing, purely ideographic, indicates, as does Chinese writing the temperament of the people and the spiritual needs of the inventors.

It has been justly said that the first attempts at writing in primitive peoples or in very ancient civilizations now lost from sight, should be looked for on monuments, in wood and stone sculpture and painting of however rudimentary a character.

As a child, yet ignorant of writing, attempts to draw, so the primitive man, equally ignorant of writing, feels the need to transmit the memory of a man or an event to posterity by a means other than that of the spoken word and so he raises up monuments and covers them with sculpture and drawings.

"Everything tends", writes P. Cavazzuti (2) "to make us believe that the first Egyptian hieroglyphics — already fully formed 5000 years before the vulgar era — were derived from painting and sculpture. The word hieroglyphic perpetuates the idea of this link. It derives actually from the Greek *hieros* (sacred) and *glypho* (engrave) and these words according to the eminent French Egyptologist MASPERO are the exact translation of, of the Egyptian *skain-nutri* which means divine writings or drawings. It is

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(1) From the article "Egypt" in the Illustrated Dictionary of Teaching by A. Martinazzoli and L. Credaro.

(2) From the article "Writing" in the same work.

scarcely necessary to bring to mind the fact that these divine writings were engraved on the walls of temples.

"The first elements of hieroglyphic writing are simply drawings or ideograms — idea-signs. To express the idea of a "bull", a bull is drawn; that of a "man", a man is drawn and so on. To express more complicated idea the artists sought new means. Thus, for example, to express the idea "the man goes", they drew beside the figure of the man, a pair of legs in the act of walking. The figure of a man with his hand on his mouth served to express ideas of drinking and eating, and, later by extension, speaking, reflecting etc. . .

"How then did ideographic writing change into syllabic writing?

"In the beginning, the ideogram represented a simple idea, then an idea and its qualificatives; it then became a simple phonogram representing one syllable and finally it came to represent a single letter. Thus the alphabet was born".

The process used in many modern methods of teaching children to read follows this evolution in its principal stages. Indeed a drawing of a pipe (ideogram) for instance is shown to a child, then the sound is analysed and split up into two syllables *pi-pe* (syllabic phonogram) and finally the letter *p* is arrived at (literal phonogram).

"The Egyptian not only engraved with the burin on stone but also wrote in black and red ink on papyrus using a rush quill.

The lack of ability on the part of the scribes and the necessity of writing rapidly soon altered the primitive form of the characters. Also finer quills came to be used and thus the characters lost their representational aspect with their size.

They became undecipherable for posterity. The Egyptian ideography should serve as an example and a lesson to modern educators. As in ancient times, the modern child is interested only in what it sees, and completely understands only that which it can see.

May, therefore, pictures which enlarge the knowledge of the child and save it from a harmful and sometimes false hyper-culture, be given to it.

## EDUCATION IN GREECE

Whilst oriental education was characterised by its attempt to repeat and preserve the past by abolishing the personality, the great significance of Greek education lay in its having for the first time placed the individual forces in a fit environment for their development, the progress which resulted was not only well received but positively encouraged. Thus Monroe expresses it in his "Shorten History of Education" (1).

The Greek educational ideal bears then a distinct resemblance to the modern one which tends to develop individual characteristics. When one thinks that the Greeks considered education as "gymnastic for the body and music for the soul", one is astonished at the fact that in contradiction with this ideal, the task of educating was often put upon incapable persons, servants and slaves, who on account of some physical imperfection or other reason were prevented from doing other useful work. This goes to prove that the intimate understanding of education as a preparation for life in all its

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(1) From the Italian translation by G. Codignola,



aspects and manifestations was not realised by the Greeks. Nor was clear to the practically minded Romans who copied Greek Culture even in its imperfections.

In educational fact, the Spartan ideal was confused with the patriotic spirit. The perfect citizen was the brave and strong soldier, always ready for battle. Outside of nature's unfortunates, education was applied to everyone even to women in as much as they were the future mothers of soldiers.

It is only in our time that the education of abnormal persons has been taken in hand and special institutions founded. There, charity aided by science, helps to make life more bearable for the unfortunate.

Sparta offers us the typical example of State education in its most absolute and intransigent form, carried even to the destruction of the family.

And this form of education is certainly not without appreciable advantages but like all that is carried too far, it has at the same time such disadvantages that the question of its worth is debatable.

The Athenian people, Subtle minded and observant did not fail to give the matter due consideration. Without being dazzled by the brilliant Spartan legislation which, if it had the merit of giving a new vigour and authority to old traditions, created nothing really new or very little — they asked Solon to give them a form of legislation more natural to them.

Many of the Spartan faults were avoided with care. And so although Athens had a State education, the family was not touched, and the Spartan ideal, doubtless patriotic, was enlarged to embrace life in all its manifestations — artistic, scientific, literary etc. and brought about the magnificent intellectual and artistic movement which reached its climax in the age of Pericles.

There was then a complex ideal which, advancing on simpler conceptions approached the modern teaching ideal.

When the Renaissance humanists and the philosophers of the XVIIth and XVIIIth century reacted violently against the whole of the medieval educational system, they only returned to the past and delved into past treasures, treasures of idea and thought accumulated in Classic antiquity but always fresh and applicable. For thought does not age and human nature does not change. By the power of his genius man may master the elements, tame matter and dominate the world, but he is incapable of changing his own nature. The evangelical ideal proposed to him twenty centuries ago has remained an ideal. The masses who know this have not yet made a rule of life. And yet the splendid example of saints and heroes is there to show that this ideal is realisable, for one man may do what another has done.

In Greece, whilst polytheism dominated the majority and the great thinkers erected indestructible monuments in intellectual speculation, the sophists venial and changeable, with neither faith nor conviction, ready to support either side of an argument at any time, received for some time only disdain. It is only necessary to remember Protagoras. "Man is the measure of all things" to understand how movable is the moral foundation of a doctrine founded upon man as an individual subjected to all moral compromises.

With Socrates, formal and mnemonic education, such as triumphed in the Orient was completely banished : it was the triumphant moment of the dialectic method, the

most suitable to the Hellenic character, so skilfully handled by the great philosopher. The Socratic "Know thyself", applies in the modern world, gives food for reflection and troubles the modern mind just as it troubled the contemporaries of Socrates, who heard it for the first time, although Thales of Miletus had already engraved it upon the Delphic temple.

To the dialectic method in the domain of ideas, there corresponds, in Athenian education, an objective method in the domain of action. Even if they were not precisely formulated, the modern principles of "concrete and abstract", "definite" and "indefinite" were certainly practised by Athenian educators, of whom the better occupied themselves less in stuffing the child's mind with ill assimilated facts than in developing in it the faculty of thought and the habit of study and reflection.

"Multum non Multa" is a principal which modern teachers have revived and with reason. This conception of life was as neglected as it was exalted and it was very far from being achieved when the value of a school was judged from the encyclopaedic knowledge of the pupils. That was what was demanded of the small Athenian for centuries and centuries and it is still demanded today from the child.

What is the importance of a forgotten date or name, it is not upon these things that culture depends? A sustained effort, an enlightened and strong will, a severe view of work and perhaps sacrifice, that society has a right to expect from all — that is what the educator should insist on and what the child should realise.

Plato adds to and gives precision to the ideal of Socrates, since, according to the former, education, should not only develop personality but should also determine and exercise individual faculties, render the pupil conscious of his abilities and consequently make him capable of fulfilling a useful function in the society in which he lives.

The Greeks understood and approved these principles as is shown in the anecdote about Agesilas.

Agesilas was asked what one should teach to children: "What they should do when they are men" be answered.

We have resumed at the most a very small part of Plato's thought. But every one can see in it the beginnings of the principle of certain new American Institutions, "*Vocational Schools*", in which the master's task consists principally in studying the inclinations and temperament of his pupils in order to direct them into the profession most suited for them.

The faults of our epoch are grave and numerous and the judgment of posterity will perhaps be severe; but in justice there should be recognized one great merit in us: that of having borrowed the finest doctrines of ancient philosophy, of having assimilated the highest thought of ancient geniuses, of having placed the marvellous inventions of men's mind and enterprise at the service of master and pupil and of having thus by the most perfect methods of visual education formed the souls of our children in virtue and knowledge.

We are bringing up the past. Plato says that caused the principal moral precepts to be engraved on posts at cross roads to remind travellers of their duties (Beware, steep hill dangerous turn).

The maxims which adorn modern buildings have surely the idea of attracting the eye and thus penetrating into the conscience.

With Aristotle, the science of education acquired a solid basis upon which less famous teachers were able to build the imperishable monuments of their genius.

Aristotelian logic, in the examination of the processes of induction and deduction, gives a decided priority of the one over the other, in as much as the cause preceeds the effect and reality according to reason preceeds the appearance.

It therefore results that the principle of deduction is that which the Divinity deigned to adopt in the process of creation.

But the human spirit, enclosed in the body, follows a reverse way before finding causes, it remarks effects and before understanding reality, it is impressed by the appearance.

The science that derives from it, inductive and empiric, is that which best adapts itself to human nature : going from the particular to the general, from the known to the unknown, and has given and still gives the best results in teaching.

In conclusion, we will limit ourselves by stating that the educational value of painting was understood by the Greeks. They knew that pictorial representation can render clear the most abstract ideas. They knew too how to use it to inculcate a patriotic ideal in the people.

Polynote, the Attic schoolmaster, greatly contributed in this respect. " During the ten years following the Medean war (480-70) (writes, G. NATALI (1)) he painted great national inspirations ; his mythological composition and his historical pictures were large and solemn works ".

## ROMAN EDUCATION

Educationally the Roman ideal resembles that of the Spartans, in as much as it requires the formation of strong and brave soldiers. However the education is not left to the State but is a family matter where all is united under the lenient but firm discipline of the " patria potestas ".

The utilitarian and practical spirit of the Romans is reflected in their education. At first patriarchal education dominated. As soon as the child was old enough to leave its mother it was confided not to a salaried master, but to its own father ; who prepared it for life and taught it practically its task in the community.

As regards instruction, the child was only required to learn by heart the law of the twelve tables just as the ten commandments are learnt to-day. Virtue for the Romans lay in obedience to the country's laws as for us to-day it lies in respect for divine law.

Consequently the most important virtue was obedience which was not distinguished from piety in its widest moral sense. The ' pius Aeneas ' exalted by Vergil is the typical example of the primitive Roman, strong, constant and obedient to the Gods.

Certain critics have found the Vergilian type of hero insipid and insignificant, bereft of the cleverness and astuteness of a Ulysses and with nothing of the impetuosity of an Achilles. Without doubt true. But after all, this is only to reproach Vergil for not having imitated Homer, which might equally well be considered praiseworthy.

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(1) G. NATALI and E. VITELLI " *The History of Art* " Pub. S. T. E. N., Turin, 1920.



However, the imitative character of Roman education is evident. Children were told stories of the ancient heroes so that they might imitate them. And this custom continued under the name of 'games' in the first private schools. A serene and gracious name which showed a happy tendency.

When Vittorio da Feltre calls his new school, decorated with murals 'Casa Giocosa', he surely refers to the healthy old traditions, overwhelmed but not submerged entirely by the barbarians?

With progress and increased contact with Greece, grammar schools replaced the 'games', then came schools of rhetoric where the youth of sixteen, having taken the Toga, went to finish his studies.

For the most part young men preferred the oratory art because it opened the way to public careers. The orator was highly esteemed, Cato said: 'vir bonus dicendi peritus', a judgement confirmed later by Quintillian for whom the perfect orator fulfilled his function 'optima sentiens optimique dicens'.

At the beginning of the Empire, Greek culture began to spread and with it Greek educational methods. Horace defined the situation thus: 'Graecia capta ferum victorem cepit, et artes intulit agresti Latio'. Greece was decisively conquered at the battle of Leucopetra but it was still strong with the strength of genius and the consciousness of artistic and literary superiority.

How subtle was the Greek revenge. There was certainly nothing military about it. As water wears away stone, so the poison of Greek corruption, spread in all the manifestations of Greek life, after entering Rome in fine garments, began slowly and surely to break down the strong Roman society. The decomposition and fall of the Roman Empire was as lamentable as its triumphs had been great.

This was the golden period in literature and art. Augustus did not boast idly that he had clothed the walls of the Imperial City in marble.

Philosophers and teachers were rare in the crowd of literary men which appeared like magic as soon as the closing of the Temple of Janus indicated that peace, the time for meditation was come.

However, the works of Cicero, that last champion of liberty were not without educational intent. He had an elevated conception of education. 'What greater service to the Republic can we offer than that of educating the youth, above all in these times when morals have so depreciated'? (1).

In an interesting essay on "The Educational Doctrines of Cicero, Seneca, Quintilian and Pliny the Younger", G. B. Gerini, explains clearly the Roman attitude to education as derived from these writers.

The cultivation of the senses is not only useful but necessary, considering the part they play in both physical and intellectual education. Through the senses we acquire knowledge. The more they are developed the more knowledge we acquire.

And, further on: "There is great truth in the senses when art and exercise are applied to them".

In *De Oratore* (II, 86, 87), Cicero describes a teaching method which seems

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(1) *De Divinatione*, II, 2.

almost to forecast the Cinema. This may well be judged from the following resumé by G. B. Gerini.

Following in the footsteps of Simonides to whom he (Cicero), attributes the invention of mnemotechnique he remarks that those things which enter the mind through the senses are the best remembered and of all the senses that of sight conveys the most permanent impression. Things entering the mind through the ear or the imagination are better retained if they are confirmed visually. Consequently abstract matters should be presented in visual forms in order that they may be fixed in the memory. But these visual forms must have position because things cannot be conceived apart from some surroundings and for this reason well known situations should be chosen with some connection between them; *the images representing ideas should be alive, active and characteristic* and that should present themselves clearly and *sharply to the mind*.

And has not the Cinema fulfilled these requirements in the most dynamic manner and proved its worth also by success? It is not really surprising that the Cinema should have thus been predicted. Genius has such intuitions and it is not the only one with regard to teaching that Cicero had. When we read in *De Amicitia*: "Men should as much as possible follow nature which is a guide to correct life" our thought carries naturally on to the teaching doctrines of Rabelais, Montaigne, Rousseau and Pestalozzi which have all been based to some degree upon Cicero's concept.

In *De Legibus*, according to Gerini, Cicero, again says of Nature, "an infallible guide to life" and thus confirms his faith in the power of Nature to accomplish to ideal of complete and harmonious development learnt by Rome from Greece.

Seneca belongs, not to the Republican epoch of Rome, but to the darkest period of the Empire.

Judging simply from results obtained it would be impossible to deny that the system evolved by Nero's master was a failure. But if results are the chief indication of the success or failure of a system as applied to numerous persons they are by no means so when the system is applied to a single person. In the latter case results become of secondary importance and those qualities of integral character of system which were hitherto secondary become primary. And this is the case for Seneca: A rational method enlivened by ethical principles superior to the level of the period, applied to a particularly difficult nature, both abnormal and corrupt. Nero was what the world knows him to have been and the efforts of his teacher were powerless to change him for the better. After trying vainly to advise the Emperor, for whom he wrote *De Clementia*, Seneca was the victim of his pupils ferocity who accused him of complicity in the Piso conspiracy. It seems from certain historical documents that even if Seneca knew of the conspiracy he took no part in it. Thus he is shown to be not a conspirator but a just man. According to Tacitus, Nero received news of Seneca's death with positive joy. A fierce and negative joy, for Nero, for he had thus destroyed a life which might serve as a model both to contemporaries and subsequent generations.

To those who complained of the discrepancies between Seneca's preaching and his practice while he was in favour, he replied with a humble frankness which had something of the growing spirit of Christianity: "I speak of virtue, not of myself. I am lost through vice and when I speak against vice it is above all against my own".

Besides his tragedies, Seneca's works have a plainly philosophical character. His

speculations are not original because, like all ecclectics he considers all systems and chooses the best.

Thoughts on teaching are not lacking. Such well known maxims as : “ *Non scholae sed vitae discimus* ”, and “ *Longum iter per praecepta, breve per exempla* ” on which latter might be said to rest the objective method of teaching at present used by educators.

The importance and efficacy of visual education did not escape Seneca. He declared explicitly that he preferred oral teaching to written teaching and visual teaching to oral teaching simply because men believe what they see above all other perceptions.

To support this truth he employed the happy expression we have just quoted by which he intended to show that teaching by example is better and quicker than teaching by other means, which are all subject to error in a greater degree.

We find a similar thought in the Art of Poetry of Horace (line 180, 181) “ *Segnius irritant animos demissa per aurem, quam quae sunt oculis subjecta fidelibus, et quae ipse sibi tradit spectator* ”.

In these lines the poet prefers the sense of sight to that of hearing for the memory of things seen is more surely retained than that of things heard.

In a letter by Pliny the younger, we find the same idea expressed in a different form “ Although written words may be more penetrating, those which the aspect, the position and the gestures of the orator engrave on the mind are more enduring ”.

This seems perfectly simple and yet throughout science the old story of Columbus and the egg is repeated endless times and never becomes stale. It is simple, evident and of a blinding clarity *but one has to think of it* and then the principle has to be applied. The triumph of an idea needs centuries of trial and effort. The novelty frightens and the attachment to old habits hinders the progress of civilization.

Quintillian, “ the glory of the Roman toga ” is another pioneer of the active school. His “ *Institutionis Oratoriae Libri XII* ” are a real treatise on teaching, covering the entire education of the child. Interest is one of the essential points in his instruction of the young orator. “ Study should be amusing for children ” he says understanding that if the child is driven by interest it will absorb knowledge more easily.

To what does the introduction of Cinema into teaching tend if not to arouse and sustain interest in the child and thus render the task easier for both teacher and taught.

There is surely not a single educator who having supported this principle, would not, had it been possible for him to envisage the advent of so marvellous instrument as the Cinema, have supported its cause in teaching.

Another one of Quintillian’s original ideas was that of teaching children the alphabet by giving them wooden or ivory blocks to play with carved in the shape of letters of the alphabet. Thus the children learnt the first elements of reading while playing.

Finally following in the footsteps of Cicero and forecasting Rousseau, Quintillian says : “ Let us observe nature and order our acts according to it ”. The study of nature and the observation of it were the keynotes of Roman education which applied the principle, popularised by Bacon centuries later in the phrase : “ *Natura non nisi parendo vincitur* ”.

(To be continued)

M. L. ROSSI LONGHI





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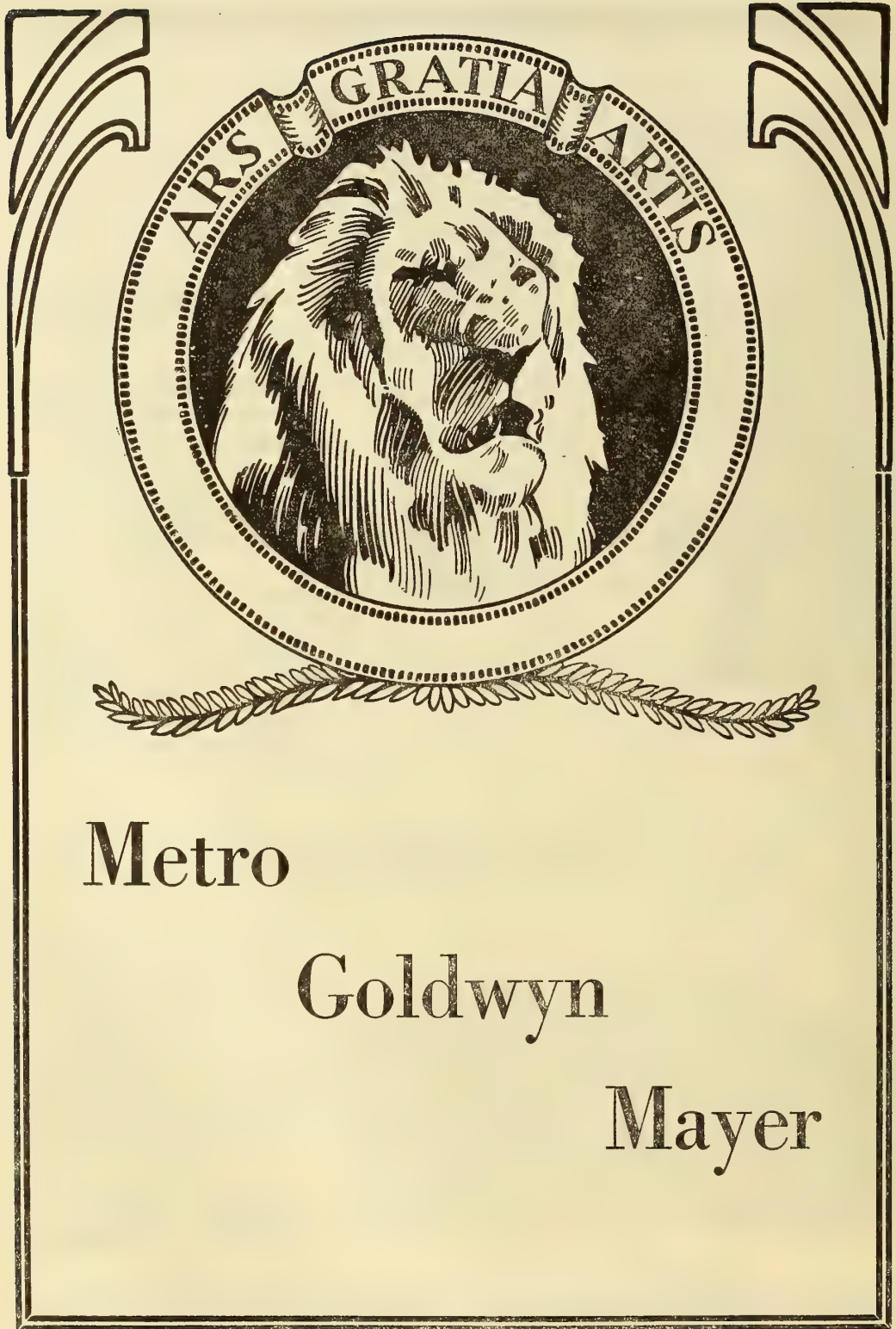
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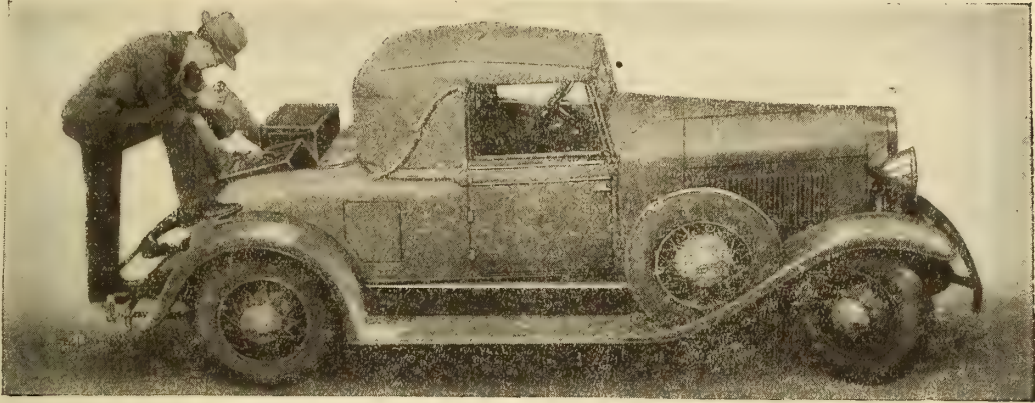
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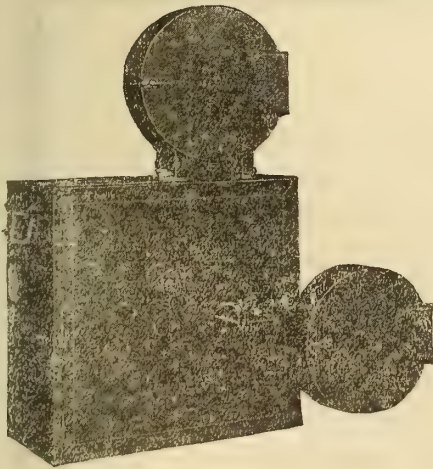
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## **I. I. E. C. INVESTIGATIONS IN PROGRESS**

The Inquiries under taken in the beginning of 1930 by the I. I. E. C. into the influence of the Cinema on the mentality of young people are published as space permits in the Review. They have had considerable repercussions in the world of ideas generally and especially in that part of it devoted to the education of young people. Results and the accompanying commentaries have sometimes been quoted entirely in newspapers of various opinions and tendencies.

The Importance of the "I. I. E. C." has not escaped the Council of the L. O. N. Indeed at the last session, M. PAUL BONCOUR, in consideration of the length and interest of those inquiries touching many subjects, suggested that the Commission for Intellectual Cooperation should keep the Council in touch with their development.

The Institute likewise receives from individuals and institutions in various countries demands for information as to the actual state of the various enquiries. We therefore think it advisable to give here a short summary of work in progress.

These inquiries are three in number : (a) school inquiry, (b) inquiry amongst masters, (c) inquiry amongst mothers :

### **a) The School Inquiry.**

This is carried on in various countries amongst pupils and schools of different types and degrees. More than 30,000 replies have been obtained in Italy, 10,000 in Belgium, more than 5,000 in Roumania. There have also been several hundred replies from France and others are expected from several South and Central American States.

The work of dealing with these answers is difficult. We have already explained that the I. I. E. C. questionnaire consists of 100 questions divided into 33 groups. Each group should be the subject of special study and should be dealt with separately.

The Studies based upon this inquiry already published in this Review were concerned with the following points :

1. *Investigation into the Cinema as a cause of fatigue in children* (visual fatigue, physical and brain fatigue, etc.). This was published in December, January and February, 1931, and was also published in a I. I. E. C. Cahier.

2. *Investigation into young people's impressions of war films.* — This commenced in a recent number and is still being published. Up to the present only Italian results have been given because results are considered and published as they come in.

The following are ready and await publication :

1. Investigation of the Cinema as a cause of fatigue in Children, considering Belgium, Roumania and the few French districts where the inquiry has been made. As soon as the South American results come to hand they will be dealt with.

2. Investigation of young people's impressions of war films, concerning the same countries, etc., as above.

3. Investigation into what the Italian school child thinks of Educational Films. This, as the War Film Inquiry is of great interest, both for its results themselves and for their relation to the inquiry amongst teachers of which we will speak later.

4. Investigation into the child attendance of cinemas, (ready as concerns Italy).

5. Investigation into young people's film preferences, (ready as concerns Italy).

In progress :

1. What schoolchildren of Belgium, Roumanian and some French districts think of the Educational Cinema.

2. Child Attendance at Cinemas in the same countries, etc.

3. Childrens Film Preferences in the same countries, etc.

4. Childrens Impressions of Public Cinema Shows (questions numbers 11, 12, 13, 14 and 16 of the general questionnaire) for all countries which have sent answers.

5. The same, for Type of Cinematographic art preferred by Children (questions 17, 18, 22, 23, 24, 25 of general questionnaire).

6. The same, for the Social Significance of the Cinema (questions numbers 26, 27, 28, 29, and 32 of the Questionnaire).

4. The same, for The Appreciation of New Mechanical or Musical Additions to the Cinema (questions 30 and 31).



**b) Investigation in the World of Teachers.**

This inquiry is on the subjects of moral influence of the Cinema on children (entertainment films) and its teaching value (teaching films). It was carried on at the same time as the inquiry amongst schoolchildren and is of great interest.

Like the schoolchildren inquiry, it exceeds, from the number of answers received, all other similar inquiries as regards size. In Italy alone 3,000 answers have been received, a good number of them most complete.

As concerns Italy, the results of this inquiry were published in the Review from April to November 1931. These results were generally found to be of great interest judging from the echoes which have come from the press internationally.

**c) Investigation amongst Mothers.**

In collaboration with the Italian National Committee of University Women and representatives of other nationalities — especially Danemark — the I. I. E. C. thought it useful to distribute questionnaires containing several questions concerning the moral and intellectual influence of the Cinema on children to mothers.

This questionnaire has been widely distributed in various countries through child welfare associations.

The answers which have already come to hand are of the greatest interest. Publication will commence as soon as possible.

\* \* \*

To return to the inquiry amongst schoolchildren, this requires the greatest work for, besides the number of answers received, there are preliminary classifications of age, sex, of pupil, type of school and class of parents to be made. Then partial and general summaries are made and expressed in tables from whence the conclusions are drawn.

# I. I. E. C. Enquiries

## WAR FILMS AND YOUNG PEOPLE

(continued)

Much of the exaltation of military heroism has its origin in two essentials, *patriotism* and *the cult of the dead*. Those answers expressing the opinion that war films exalt national values derive from the first of these essentials, the idea of reviving the glory of the heroes of antiquity. The sentiment of virtue, duty and sacrifice, carried to the extreme of death itself re-occur like a *leit-motiv* in those answers giving war a tragically sublime character, an unavoidable necessity, inevitable because through it Nations become great.

Some declare that war films elevate and purify the popular soul ; that they accustom children to deplore the unjust, to react against all oppression and seek liberty, that they teach love of country and family.

Answers deriving from the second essential *Motiv* are inspired by a deeper and more vivid humanity. The heroic sacrifice of the soldiers is a subject for veneration, recognition but also for sadness. One speaks of those who left their fields, their houses and their families to die calmly in the line. "They were even starving" writes a twelve year old boy, "and they fought on to the death". Others remember the inscription of an anonymous hero on a rock in the Carso. "It is better to live one day as a lion than a hundred years as a sheep". Another speaks of the fallen with nobility : "I wish that our heroes might have lived to give us their great example". Seventy-two little girls are amazed to see soldiers "suffer hunger, thirst and other torments and die heroically". The feminine mind cannot perhaps conceive of such heroism but it is profoundly felt.

Others exalt the pain of mothers ; one child wished to share in the troubles of the fighters. Yet others — as we shall see farther on — without criticising the war film, are of this same inclination when they say *that the war film should be used more sparingly in order to preserve the force of its epic and heroic content*.

In this opinion, expressed by two young girls of sixteen years of age, is probably to be found the explanation of the diverse sentiments — pro and con — provoked by war films. The fact "war" is extraordinary even on the screen. Whether it be inserted in a favourable or unfavourable context, in a theatrical drama, passionate or heroico-sentimental, or in a document simply, it is and must remain the evocation of a moment which should not be profaned nor made the object of commercial speculation.

The war film should be either documentary or propagandist ; it should not be fantastic.

Surely from respect for the victims of war it should be sober. Whether it is a propagandist work or a simple record of facts has only relative importance. It is always a war film when it refers to incidents that have actually taken place, when it shows on the screen soldiers wearing the uniforms of one country or another.

The war film should not then be abused but adapted to the different and often special psychologies of the publics concerned.

# WAR FILMS INSPIRE OPINIONS CONTRARY TO THE PHENOMENA "WAR"

DIVISIONS ACCORDING TO CENTRES, SEX AND AGE

ANSWERS	LARGE CENTRES						SMALL CENTRES					
	Age 10-12		Age 13-15		Above 16		Age 10-12		Age 13-15		Over 16	
	Boys	Girls	Boys	Girls	Boys	Girls	Boys	Girls	Boys	Girls	Boys	Girls
Boys : 207 — Girls : 227 — Total : 434. They give only impressions of sadness, trouble, pain and melancholy.	56	111	15	25	47	17	65	11	24	33	—	—
Boys : 132 — Girls : 110 — Total : 242. They make me think with pain of those dead in the war. When one goes to war one does not know if one will return or not. I think with sadness of all the dead.	38	97	61	1	33	6	—	—	—	6	—	—
Boys : 130 — Girls : 94 — Total : 224. Thoughts of hatred for atrocious war repulsive, bloody, painful, destructive of lives, towns and harvests.	98	89	—	4	—	1	—	—	32	—	—	—
Boys : 185 — Girls : 25 — Total : 210. They only living back thoughts of past pain. They make old pain live again. They are devoid of humanity.	—	20	—	5	50	—	50	—	76	—	9	—
Boys : 135 — Girls : 49 — Total : 184. Sentiments of pity for mothers who have not sons and for children who have lost fathers.	94	12	7	7	8	3	13	14	13	13	13	—
Boys : 75 — Girls : 97 — Total : 172. I do not like them. They are useless and harmful. They are reminiscent of pain and inspire anger.	8	73	14	9	9	12	6	2	37	2	5	—



ANSWERS	LARGE CENTRES						SMALL CENTRES					
	Age 10-12		Age 13-15		Above 16		Age 10-12		Age 13-15		Over 16	
	Boys	Girls	Boys	Girls	Boys	Girls	Boys	Girls	Boys	Girls	Boys	Girls
Boys : 72 — Girls : 68 — Total : 140.												
Sentiments of pity for parents killed or wounded.	59	50	2	—	—	1	—	17	11	—	—	—
Boys : 13 — Girls : 119 — Total : 132.												
Sentiments of profound pain on account of the ravages of war.	10	104	—	—	—	—	2	14	1	—	—	1
Boys : 71 — Girls : 42 — Total : 113.												
Disgust with war.												
War spoils young lives.	—	3	14	16	4	—	35	9	17	14	1	—
Boys : 105 — Girls : 2 — Total : 107.												
I prefer to see war on the screen because the reality and death frighten me.	84	2	—	—	—	—	21	—	—	—	—	—
Boys : 69 — Girls : 36 — Total : 105.												
Sentiments of horror and compassion.												
They make me pray to God to avoid others wars.	29	4	14	1	—	21	17	—	9	10	—	—
Boys : — Girls : 98 — Total : 98.												
They frighten children who should not be allowed to see them.	—	98	—	—	—	—	—	—	—	—	—	—
Boys : 83 — Girls : 14 — Total : 97.												
They only bring to mind atrocious suffering and the sacrifice of life in young men and parents.	67	—	16	—	—	14	—	—	—	—	—	—
Boys : 92 — Girls : — Total : 92.												
Sadness thinking of the dead.	—	—	—	86	—	—	—	—	—	6	—	—
Boys : 60 — Girls : 30 — Total : 90.												
They make us hate war as the source of the worst evils and pain.												
They excite race hatred.	53	19	—	11	7	—	—	—	—	—	—	—
Boys : 22 — Girls 37 — Total : 59.												
They show the beauty of peace.												
Sentiments of Christian love and pardon.	9	8	6	6	3	1	2	22	1	—	1	—

ANSWERS	LARGE CENTRES						SMALL CENTRES					
	Age 10-12		Age 13-15		Above 16		Age 10-12		Age 13-15		Over 16	
	Boys	Girls	Boys	Girls	Boys	Girls	Boys	Girls	Boys	Girls	Boys	Girls
Boys : 55 — Girls : 8 — Total : 63.												
War contradicts the Christian ideal of brotherhood.												
Pain at seeing those who are all children of the beareny father killing each other.												
To kill ones neighbour is a sin.	—	4	2	—	22	—	21	2	10	2	—	—
Boys : 10 — Girls : 43 — Total : 53.												
They show cruelly the terrible reality of war	—	9	3	20	—	12	6	—	1	2	—	—
Boys : 6 — Girls : 45 — Total : 51.												
Sentiments of terror. Pity for the innocent victims of bom- bardments.	5	21	—	1	—	6	—	—	1	17	—	—
Boys 41 — Girls : 9 — Total : 50. I think of the hunger, thirst and all the other privations of the soldiers. They make the hard life of soldiers and their great sufferings known.	33	5	8	—	—	1	—	3	—	—	—	—
Boys: 9 — Girls : 38 — Total : 47.												
Peoples fight with bestial fero- city and think themselves civ- ilized.												
There should be no war amongst civilized peoples.	—	37	7	—	—	1	—	—	2	—	—	—
Boys : 38 Girls : 9 — Total : 47. They reincarnate the most ter- rible moments of existence.	—	—	—	3	38	6	—	—	—	—	—	—
Boys : 27 — Girls : 19 — Total : 46.												
They are the most vital represen- tations of bloodshed.	6	17	—	—	—	2	—	—	31	—	—	—
5 oys : 24 — Girls : 21 — Total : 45.												
They are harmful because they excite a warlike feeling in people.	—	18	2	—	6	—	6	3	—	—	10	—
Boys : 30 — Girls : 14 — Total 44.												
I am against war films.	—	—	12	13	13	1	4	—	—	—	1	—
Boys : 7 — Girls : 25 — Total : 32.												
I think of mothers praying for their sons and of those that are lost.	2	25	3	—	1	—	—	—	—	—	1	—

ANSWERS	LARGE CENTRES						SMALL CENTRES					
	Age 10-12		Age 13-15		Above 16		Age 10-12		Age 10-12		Over 16	
	Boys	Girls	Boys	Girls	Boys	Girls	Boys	Girls	Boys	Girls	Boys	Girls
Boys : 41 — Girls : — Total : 41. The sight of blood and death affects me and makes me tremble.	—	11	—	20	—	—	—	10	—	—	—	—
Boys : 5 — Girls : 26 — Total : 31. They give a clear and suggestive idea of the barbarity of war.	—	25	—	1	5	—	—	—	—	—	—	—
Boys : 2 — Girls : 24 — Total : 26. War spares nothing, not even the churches where we pray.	2	—	—	24	—	—	—	—	—	—	—	—
Boys : 24 — Total : 24. Desire for love, concord and brotherhood amongst peoples and above all the abolitions of war of conquest.	20	—	—	—	—	—	—	—	4	—	—	—
Boys : 22 — Total : 22. To see men kill each other like beasts is an atrocious thing.	1	—	—	—	—	—	21	—	—	—	—	—
Boys : 17 — Girls : 4 — Total : 21. I think of the economic disasters that inevitably follow war.	1	3	—	1	—	—	5	—	11	—	—	—
Boys : 16 — Total : 16. A little love and humanity would avoid all the bloodshed.	—	—	16	—	—	—	—	—	—	—	—	—
Boys : 7 — Girls : 4 — Total : 11 War is the cause of mourning, distress, illness, unemployment and ruin. If all the nations would renounce such a vain glory there would be no more war.	—	1	—	—	4	—	—	3	3	—	—	—

There follow other answers, each supported by a total of less than 10. Here they are :

- Even when war is necessary it is tragic* : 8 girls from 10 to 12 years.
- These films give no exact idea of the terrible consequences of war* : 6 boys, 2 from 10 to 12 years and 4 from 13 to 15 years.
- In showing war in all its horrors they eliminate war like feeling* : 5 boys from 13 to 15 years.
- War films are harmful because they inspire a sensation of terror that always prevails over sentiment* : 5 boys, 2 from 10 to 12 years and 3 over 16 years.
- I detest man hunting even in war* : 5 girls from 10 to 12 years.



(f) *In accustoming men to the horrors of war these films make them cruel* : 4 answers:  
2 girls from 10 to 12 years, one boy and one girl of 13 to 15 years.

(g) *War must be avoided at all costs* : 4 girls from 10 to 12 years.

(h) *These films inspire a terror of war because they show the consequences of defeat* :  
2 girls from 13 to 15 years.

(i) *They are an excellent antidote to patriotism* : 2 boys of 13 to 15 years.

(j) *They evoke the sad times of the invasion* : one boy of 13 to 15 years.

(k) *Of all the suffering, the worst is that of the mother who tries to recognise her lost son amidst the soldiers* : 1 boy between 10 and 12 years.

(l) *They reproduce war badly, and as a matter of fact it is better so* : 1 boy over  
16 years.

(m) *They give the nervous system a bad shock* : one boy between 10 and 12 years.

(n) *She sees nothing but dead people and there is certainly nothing amusing in that* :  
one girl between 10 and 12 years.

(To be continued)

G. de F.

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## CINEMA CENSURE

### IN POLAND

Laws relative to the examination of films are included in the decree of Feb. 7th, 1919 on public spectacles (Journal Officiel, N. 14, An. 1919).

This examination takes place at the Central Cinema Office in the Home Office of which it is a dependency.

The fundamental principle is that no film may be shown to the public without first having been examined by a censor appointed by the Home Office and duly approved. The examination certificate and authorisation contain the sub-titles of the film, its length, and its origin.

An examination tax of 0.02 zloty per metre for theatrical films and one of 0.01 zloty per metre for educational and scientific films is levied. Projection permits cost 10 zlotys for any length or type of film.

There is a single censor who may, if need be, consult experts. In any case the censor and the experts can only express an opinion. Finally it is the Home Office itself that grants or withholds the projection certificate.

#### **Examination Criteria.**

All films then, unless for strictly private use, are subject to examination. Films destined for schools, institutions and limited societies where the general public are definitely not admitted are exempt but even in these cases the Home Office reserves the right to ban any film that presents moral, social or political dangers.

Only indications of actual motives for film banning are given in the decree of Feb.

7th 1919. Each individual case is left to the commonsense of the censor and the Home Office authorities who deliver the authorisations.

The following are motives for banning which are mentioned: films of a revolutionary character which might endanger public order; films ridiculing the State authorities; films capable of being harmful to foreign relations; films treating religious and social subjects without due regard to the susceptibilities of the people; films representing negative aspects of life or contrary to the family spirit (Adultery, domestic differences, lack of respect for parents, etc.) and films which, by presenting crime in a favourable light, might exert a pernicious influence over the spectators.

The principles of censorship involved require a certain degree of discernment in the censor. For instance, according to the official report communicated to the I. I. E. C., nudity is in principle considered immoral but it must be considered in different lights according to whether it appears in scenes of physical education, artistic representation or intimate relationships and places of debauch.

#### **Censure and Minors.**

One of the most delicate duties of the censor is to preserve children and adolescents from the pernicious effects of certain films. Consequently he is obliged to distinguish between films for general projection and those unsuitable for children and adolescents. The decree of Feb. 1919 forbids children

under 17 to enter cinemas where films declared to be unsuitable for minors are being exhibited. The decision of the censor in this matter should be contained in all film publicity matter. Even after their seventeenth year, students may not see adult films unless they are authorised to do so by the school authorities. Films forbidden for minors include :

- films showing the preparation for and the carrying out of crimes ;

- films of an erotic character ;

- films showing negative aspects of life and those contrary to the family spirit (adultery, domestic differences, lack of respect for parents, etc. . .) ;

- all films that might have an ill effect on

children from a teaching point of view or those to which the censor's attention has been drawn by the school authorities.

In large towns the civic associations control the application of these regulations.

### **Statistics.**

Numbers of films presented to the censure in 1928, 2,303, total length, 2,893,000 metres ; in 1929, 2,253 (1,549 American, 263 German) total length, 2,921,000 metres ; in 1930 — 2,366, of which 719 were soundfilms (1,904 American, of which 621 were soundfilms, 179 German, of which 42 were soundfilms) total length 2,425,000 metres.

## **IN LITHUANIA**

### **Censorship Commissions.**

In Lithuania, Cinema Censure is exercised by local commissions appointed by departmental Heads, according to instructions issued by the Government of the Republic in November 1923. The activity of the commissions is analogous to that of the police in their various capacities of censure which are not uniform throughout the Republic but vary according to place and circumstance.

The Commissions are composed of three members : the Departmental Head, who is president, the representatives or their delegates of the Church and the Local Military authorities.

A film which has been shown in Kaunas can be shown elsewhere without further examination but communication of the fact should be made to the Departmental Head within 24 hours.

All films of every kind must be submitted to the Commissions and this involves no charge.

Films may only be projected with the

original title and sub-titles for which the authorisation was issued. Sub-titles should be in good legible Lithuanian. Sub-titles in foreign languages are allowed but they must be preceded by ones in Lithuanian.

### **Right of Appeal.**

Interested parties can appeal against the decision of the Commission either to the departmental Head asking for a re-examination of the film or to the Home Office. The decision with regard to the first appeal is final.

Minors of less than 17 years are not allowed in cinemas unless accompanied by responsible adults or unless the film shown is approved for minors. Consequently the censor is obliged to indicate whether he thinks a film suitable for minors or not.

### **Private and School Projections.**

Films destined for strictly private projection where no admission is charged are



exempt from examination as are films for schools whose censorship is left to teachers.

### **Auxiliary Organs of Control.**

In cooperation with the activity of the Commissions there as that of the police which consists in the control the halls and the shows themselves. The police can forbid the projection of a film on moral or orderly grounds subject to appeal to higher authorities.

Projection permits should be shown to the police on request.

### **Censorship Criteria.**

Films are not classified for purposes of examination and there is no exact code of censure which is applied in a general manner except in special cases.

a) Political: films likely to upset foreign relations or to cause revolutionary or other disorder are forbidden.

b) Moral: films showing crime in a favourable light and exalting immorality so as to constitute a danger to youth are forbidden.

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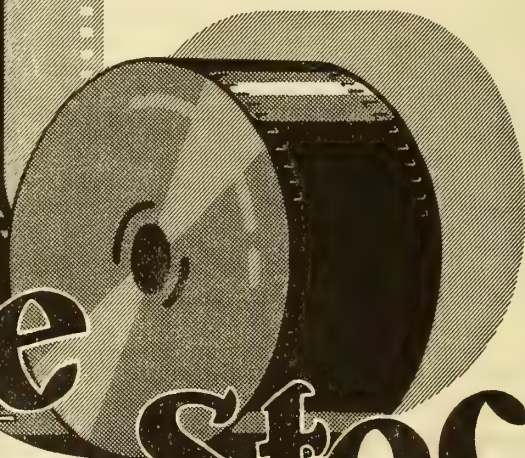
for  
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## NEGATIVE-FILM

“ PANKINE „  
“ SPECIAL „  
“ EXTRA-RAPID „  
“ KINECHROM „  
“ AEROCHROM „  
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Sound Recording Stok Ti. 3  
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# Cine Stock Raw

# Information and Comment

## THE NATIONAL ROUMANIAN COMMISSION OF EDUCATIONAL CINEMATOGRAPHY

The influence of the I. I. E. C. increases constantly in every country and domain in which it is active. In the January issue of our Review we had the great satisfaction of announcing the official constitution of the French Committee of the I. I. C. E. which contributes largely to our activities, stipulated by in our statutes and by the deliberations of our administrative body.

And now today we have the honour to announce the constitution of a similar organisation in Roumania, a country near to Rome in origin and culture.

Among the members of the new Roumanian Commission we may mention particularly M. G. Oprescu, member of the administrative Council of the I. I. E. C. and M. C. Kiritzesco one of our first collaborators in this Review.

The Roumanian Committee was created under the best of auspices. The I. I. E. C. hopes that similar organisations may be formed in various countries as soon as possible. Its task would be greatly facilitated by them because it would be able to count on numerous and able collaborators who, thanks to their ability to enter into direct relations with the Governments and Institutions in their various countries, would be more likely to attain in the National fields those aims which this Institutes pursues in the International field.

On the 9th of January last, at the School Administration Headquarters, the first meeting of the Roumanian Commission took place. Having realised Roumanian interest in the larger distribution of educational films, both publicly and in educational institutions, and with the conviction that for a real solution of the problem it was necessary to enlist the cooperation of many interests under the patronage and with the help of the Institutions concerned, the persons present decided to form the National Commission of Educational Cinema whose activity will be in close touch with that of the Rome Institute.

M. C. Kiritzesco was appointed President of the Commission which was composed of the following members :

MM. TH. ALESSEANU, School Administrator (*Cassa Scoalelor*).

V. BRABETEANU, Legation Secretary, Ministry of Foreign Affairs.

EM. BUCUTA, Director of Popular Education.

A. BUSUICEANU, of the Press Bureau, Foreign Office.

MM. CUNESCU STAVRI, Director General of Workmens Education.

D. IONESCU-MIHAESTI, University Prof.

C. KIRITZESCO, . . . . .

G. OPRESCU, University Prof., Member of the Administrative Council of the I. I. E. C.

The I. I. E. C. extends its welcome to the Commission and is happy to announce this new step forward in Educational Cinema.



## THE DEVELOPMENT OF CINEMA ACTIVITY IN THE U.S.S.R.

*From information and figures received from the U. S. S. R. we learn of the development of the cinema in that country.*

*The Ten Year Plan according to our information is in full development. Cinemas and dependant enterprises multiply every year. Silent and sound films in the characteristic Russian technique are being rapidly produced.*

*In the following statistics two facts are of special interest ; the number of cinemas in schools which was 3,000 in 1931 will reach 17,000 in 1932 and one-third of the sound installations scheduled for 1932 are destined for rural centres.*

*This shows that the U. S. S. R. wishes to face integrally the problem of popular instruction and education both in town and country.*

*Thus the U. S. S. R. understands the formidable and magnificent task of the screen and wishes to place itself first among the nations as regards the use of the educational Cinema.*

In the beginning of January 1932, the first pan-federal Cinema Conference in the U. S. S. R. was held in Moscow.

This conference established the statistics for cinemas and films and traced out the development plan of the Soviet Film Industry.

Cinema figures	Number of Cinemas
1914 . . . . .	1.045
1927 . . . . .	7.251
1930 (I-X) . . . . .	21.985
1931 . . . . .	22.704
1932 (I-I) . . . . .	32.000

In 1931 a milliard spectators attended cinemas.

In 1932 this figure should be doubled.

In 1931, 23 millions of roubles were invested in the Cinema. In 1932 credits of 131.211.000 roubles will be used.

In schools and educational institutions of all kinds there were 3.000 projectors at the end of 1931, at the end of 1932 they will reach 17.000.

In January 1932, there were 53 sound installations in cinemas, at the end of 1932 there should be 3.586 (450 in towns, 1,206 in workmens clubs ; 300 in schools, 300 in Red Army and 1,330 in rural centres).

Silent films scheduled by the plan will be as follows :

1932 . . . . .	320
1933 . . . . .	660
1934 . . . . .	950
1935 . . . . .	1.150
1936 . . . . .	1.550
1937 . . . . .	1.900

Sound films :

1932 . . . . .	87
1933 . . . . .	193
1934 . . . . .	307
1935 . . . . .	550
1936 . . . . .	985
1937 . . . . .	350

Film consumption will increase in the same years as follows : 44, 98, 253, 479, 557 (millions of metres).

At present there are two film factories. A third will be built with an output of 150 millions of metres a year.

The number of cinema cameras in use will be vastly increased. Thus in 1932 there will be 38,000 new ones, in '33—60,500, in '34—72,500, in '35—88,600, in '36—108,300, in '37—122,500.

## FILMS IN SCHOOLS, BRERAULT AND LAURENT REPORTS

*The material from which we have extracted the following information has only come to hand recently and although it is several months old we feel that it is too interesting to be neglected.*

*These documents are relative to the National Congress of Educational Cinema held in Paris from Sept. 28 to 30 1931 and more precisely to two reports presented to the first committee (primary education section), one by M. Laurent, secretary of the Paris Cinematek and the other by Jean Brerault.*

*The latter gives the results of an enquiry which has something in common with those pursued by the I. I. E. C. For that reason we feel it opportune to give here particular importance to the replies given by French teachers to the Brerault questionnaire.*

The Laurent Report resumes several psychological observations made on cinema shows in primary schools.

The audience was composed of children from 10 to 12, boys and girls. Lack of space obliges us to condense the matter of this report into its essentials.

(a) Children like films, because they represent movement, i. e., life. Besides the Cinema represents variety in the school routine.

(b) Films should not be given without comment, or they have only a recreational value. Foreword and running comment are essential.

(c) Cinema, whose medium is sight, may be considered as appealing directly to the senses. This explains why pupils who can draw well succeed with cinema teaching. Drawing requires more a power of observation than a clever hand.

(d) As concerns the memory, drawings and exercises done by children after Cinema shows flatly contradict those who say that in the cinema one image wipes out the memory of another. The child remembers. If it expresses itself badly it is a matter of vocabulary and expression in writing.

(e) The film does not appeal particularly to the intelligence. It presents a series of facts which have impressed by observation and memory rather than by judgement or deduction. Hence the necessity for the master.

(f) The film awakens and develops the spirit of observation. This is evident in long and short films, especially when pupils take notes during the projection.

(g) Making drawings often and during the projection is a good exercise. The search for form and details is excellent training in expression. An effort is needed in this exercise which develops the personality.

The Brerault Report is based upon the answers given by a certain number of teachers using the cinema to many questions. Here is a resume of the answers.

QUESTION 1. — Have you employed the cinema in teaching? In what subjects? General answers.

Films have been employed in History, Geography Science, Hygiene, Agriculture, Professional orientation.

QUESTION 2. — What observations have you made on the method?

Replies nearly all optimistic — films constitute a vital teaching method, attractive, captivating and extremely interesting — they provide an acute and lasting attention — of exceptional interest to the majority of teachers.

QUESTION 3. — What difficulties have you met with?

Chief answers :

lack of variety in films,

impossibility of forming a rational programme,  
 lack of a teaching method for the cinema,  
 absence of literature permitting masters to know films better,  
 difficulties in upkeep and repair of projectors,  
 lack of funds for a general installation,  
 lack of special halls  
 distance from railways and lack of electricity in the country places.

QUESTION 4. — If you have not already used the cinema, do you think it would be suitable for teaching?

M. Brerault's correspondents all used films and one said that he could not conceive of modern teaching without them.

QUESTION 5. — Is the Cinema dangerous for children's health?

The majority replied *no* provided that shows are short and not too frequent and that they are given in well ventilated rooms.

QUESTION 6. — Is the Cinema suitable for children of all ages?

The majority replied *yes* but some stipulate the adaptation of films to suit the age level of the children. Others think that films should only be used in the middle and higher grades.

QUESTION 7. — To what mental faculties does the Cinema appeal in particular?

The answers to this question have numerical significance and can be compounded as below:

Observation . . . . .	66	votes
Memory . . . . .	61	»
Visual Memory . . . . .	27	»
Imagination . . . . .	33	»
Attention. . . . .	15	»
Intelligence . . . . .	14	»
Judgement . . . . .	13	»
Sensibility . . . . .	11	»
Reasoning Power . . . . .	8	»
All faculties . . . . .	5	»

Also mentioned: aesthetic sense, association of ideas, capacity for generalisation, elocution.

QUESTION 8. — What type of lesson do you prefer?

(a) Film with commentary, before, during or after projection.

Three preferred projection without commentary, the rest were for it and of these the majority were in favour of its being given during projection.

(b) Films accompanied by slides.

In general, slides with films were approved of.

(c) Films used chiefly as observation exercises to show children what there is to be discovered.

Majority approved of this use. Rare disapproval.

(d) Films resuming one or more lessons.

Such films are in demand especially for revision purposes.

QUESTION 9. — What subjects are most suitable for cinema teaching.

Replies consist of uncommented votes and here they are stated numerically:

Geography . . . . .	161
Science . . . . .	156
History . . . . .	76
Agriculture . . . . .	36
Hygiene . . . . .	29
Object lessons . . . . .	24
Morality . . . . .	22
Professional Instruction . . . . .	10
French Composition . . . . .	2

It is interesting to note that in the teaching inquiry conducted by the I. I. E. C. this same question was put and the results as as concerning Italy were published in our August number. We repeat them here:

Subject	Number of replies	Percent of total replies
General Culture . . . . .	2,312	93.66
History . . . . .	2,157	87.01
Geography . . . . .	2,099	84.67
Science . . . . .	1,874	75.59
Hygiene . . . . .	1,113	44.89
Agriculture . . . . .	1,016	41 —
History of Art . . . . .	812	32.75
Religion . . . . .	715	28.84
Domestic Economy . . . . .	473	19.09
Classical Subjects . . . . .	312	12.58
Plastic Arts. . . . .	115	4.63



In spite of the somewhat general indication of General Culture, there are substantial likenesses in the answers given in the two inquiries. This confirms the value of the Cinema in certain subjects.

QUESTION 10. — How do you conceive a good teaching film? (presentation, titles, length, etc.).

Universal opinion: — That films should be simple and clear. Otherwise, some want short films, max 300 feet — some up to 1200 feet — the majority between 600 and 900 feet.

The question of sub-titles greatly concerned teachers? Some wanted many long ones, others many short ones, the majority however wanted short and clear titles. Characters should be large and easily read.

It was stressed that the sub-title should be a title not a commentary. "Avoid useless details and too technical terms" says one, "No encyclopedic films" says another and "the principal ideas should be titled at the end" says a third.

QUESTION 11. — How long and how frequent should projections be?

69 teachers would have projection once every week, 28 would have it twice a week, 12, three times a week and 6, every day.

In contrast 15 teachers want two projections a month and three teachers want only one a month.

QUESTION 12. — Should the entry of foreign films into France be facilitated?

The Majority (94 teachers) reply *yes* but 49 of these qualify their affirmative with "if they present real value superior to French films and if they are well produced". 12 masters suggest preferential terms for geographical films, 3 for scientific films, 6 suggest that France should be self sufficient and 26 reply *no*.

QUESTION 13. — In the affirmative, what measures would you have taken to relieve the educational film of customs duties?

This question is really more applicable to legislative and International experts. However, a variety of replies were received. Some suggested a reciprocal reduction of customs

duties, others that the creation of a central international bureau, through which permanent or temporary exchanges could be made. Others again suggested that only films destined for the Cinematek should benefit. But in regard to this question M. Brerault says that the I. I. E. C. are dealing with the matter in a qualified manner. We may add that the solution of this question merely awaits the gathering of a special diplomatic conference; which in all probability will meet in the beginning of January, 1933.

QUESTION 14. — How do you conceive the general organization of educational cinema?

On this point, opinions differed, but they all tended towards the formation of a cinematek distributing its films through the already existent regional offices, but departmental, cantonal, and even communal branches were suggested.

As regards M. Brerault, he finds the matter well stated in the following resumé of two opinions: At the moment the question of the teaching film seems to be studied in a very haphazard manner. The State should take the matter up. The Minister of Education should fit every school with a projector. The teachers should be able to procure suitable films and project them without too much trouble.

QUESTION 15. — Have you any suggestions as to the arrangement of classes, the purchase and maintenance of equipment, film rental, etc.?

Most replies show a desire for unification of projectors and the intervention of the cinematek for maintenance purposes.

As regards films, a teacher observed that many films now disappeared from the cinemas might be of use in schools.

This very just statement has often been repeated in this Review. It is not necessary that the educational film should be strictly a teaching film. Many old entertainment films such as "The Gold Rush" and the many historical films that have been made are well suited to this purpose.

It would seem therefore to be a question of collecting a Cinematographic repertory something like a dramatic repertory. This could be done in connection with the "film archives" in which the I. I. E. C. is so interested.

QUESTION 16. — Is 35 mm film perfectly satisfactory for school use?

183 replied *yes*

8 replied *no*

20 said it was too expensive, bulky and difficult to project on account of the installation necessary.

6 prefer Pathe-Rural 17 mm.

6 prefer Pathe-Baby 9 mm and fixed projectors.

QUESTION 17. — Does the introduction of sound film in schools seem desirable to you?

Replies differ greatly.

77 say desirable.

83 say impossible (32 financial reasons).

44 say possible.

53 say not desirable.

QUESTION 18. — Do you expect real help in teaching from the Radio and the Gramophone?

Here again results are numerically stated.

64 reply *yes*

40 reply *no*

26 prefer Phonograph.

15 prefer Radio.

3 are not satisfied with phonograph.

\* \* \*

We will complete the summary of M. Bre-rault's report by giving some of the general conclusions that he has drawn from it.

The film is an excellent method of education; it interests children *a priori*.

It permits showing scenes to pupils which it would not be possible to show otherwise.

Each time it is employed, the results are very encouraging.

Films composed of excerpts from old publicity, documentary and touristic films more or less well arranged, cannot be considered as teaching films. Indeed there are practically no primary teaching films. In this domain, a solution is urgently required.

The question of the projector is also important. A simple, strong and efficient model should be devised, approved by the Education Department and furnished by mass production to all schools.

For the security of the pupils, all films should be on non-flam stock.

It is with satisfaction that we give the summary of this enquiry which corroborates to some extent that made by the I. I. E. C.

After the publication of the entire enquiry on war films, the I. I. E. C. will commence publication of the results of the series of enquiries it has made amongst thousands of school children and students in several countries, in order to find out what they think of the Educational Cinema.

## THE EDUCATIONAL FILM IN ENGLAND

(An Address by Mr. J. Fairgrieve, M. A.)

Upon the occasion of the Annual Conference of the Geographical Association, of which he is Vice-President, Mr. J. Fairgrieve, M. A., reader in Education, London University and Member of the Commission on Educational and Cultural Films, gave an interesting address. Mr. Fairgrieve is not a new-comer in the educational Cinema world. For many years he has devoted his energies to the cause in general and to the geographical film in particular. His

special interest in this branch is apparent in the first lines of his lecture and he continues in stressing the superiority of the film over fixed projections. He then deals with the success of the teaching film in the past.

"Eleven years ago

The Northampton branch of the Geographical Association reported that as the result of experiment it appeared that those who saw films even without any oral lesson grasped more details than did those who had had a lesson but had not seen a film. In 1925 Philpott with some rather poor



geographical material showed that the film gave particularity while the oral lesson gave generalisations. In 1927-28 Knowlton working with probably the best history teaching film made — produced by Yale University — demonstrated that films contributed to a gain in knowledge besides producing more classroom discussion and inducing people to read more widely. In the spring of 1928 Freeman and Wood carried out extensive tests with geographical and science films though we may be permitted to doubt some of the geography and some of the science; but there is no doubt as to the result. The film used in my lesson this morning was a part of one of these films very kindly cut for me by Mr. Tout of the Kodak Company. The tests were most careful and accurate. The experiments, in which 230 teachers and 11000 scholars took part, shows that if the same time is given to geography, as taught in the United States, by two sets of children of the same mental capacity, of which one set uses a film and the other does not but has the advantage of all other teaching aids, that group which has seen the film knows slightly more geography than the other. The important fact, however, was not the statistical result but the practically unanimous opinion of the teachers that among other gains were a clearer appreciation of the richness, accuracy and meaning of personal experiences and an increased interest in school work. It is the little details which get missed out in oral teaching which are so vital to an understanding of what is talked of. The remark of one child after seeing a film crystallises the argument for using pictures as the basis for further teaching "I know now what the teacher means". In practically all experiments, those I have cited and others, emphasis is laid on the fact that the children say that the film makes things real and is unreality is the bane of teaching surely the film has some value.

Mr. Fairgrieve then rapidly examines what has been done in other countries in educational cinema and states that interest is at length awakening in England. This is shown by the fact that various teaching assemblies have lately discussed the matter and the Commission on Educational and Cultural Films has been appointed to examine the whole question thoroughly.

Also I referred last year to the establishment of the Film Commission as a symptom of what was happening. That Commission was set up in 1929 at a conference of 100 educational and scientific organisations. It is concerned with the improvement and extension of the use of films for educational and cultural purposes. It has setup five committees which deal respectively with Adult education, with the education of children and adolescents, with film production and technique, with foreign relations, and documentary films and with science, medicine and public health. A good deal of investigation has taken place.

A committee of the Geographical Association working in conjunction with the Commission has done a good deal of work in getting together a catalogue of films; over 100 full size 35mm films have been seen and a beginning has been made with those of 16mm. The Science Masters Association has also reported on films seen. Another committee has investigated projectors and a list of available projectors will shortly be published. Most important of all the Commission has acted as a centre of enquiry a place where information may be given and where it may be obtained.

Under the auspices of the Commission two exhibitions of material aids to teaching have been held at both which the film was prominent. Indeed at the second in connection with the centenary meeting of the British Association last September there was over a weeks continuous demonstration, commonly two or three films being shown at the same time, illustrating physical training, sport, phonetic, oceanography, eurythmics, geography, television, history, industry, mathematics, geology, physics, archaeology, physiology, botany, zoology, anthropology, nature study, agriculture, music and engineering.

Mr. Fairgrieve then gives what he thinks to be the best way of getting the maximum results from the educational film and he deals more particularly with the pedagogy of film teaching. These matters have been already amply dealt with in the Review and will continue to be developed as the Inquiries of the I. I. E. C. proceed. Mr. Fairgrieve forecasts the system of short projections interspersed with short commentaries. "My experience, he says, shows me — at least as regards geography — that in one projection lasting fifteen minutes there are too many facts to be assimilated purely visually by children". As for that most important question, the length of teaching films, Mr. Fairgrieve believes that three or four lessons should not be recapitulated into one fifteen minute projection, but rather that three or four short projections should be given instead.

After speaking at length on the subject of the most suitable projectors for schools, he returns to the geography film. This question will be fundamentally treated by Mr. Felix Lampe in one of our next numbers. Here is what Mr. Fairgrieve, as an eminent English specialist, says about it :



And now I come to the most difficult question of all and one to which there is no simple answer "What is the content of a geographical film". Producers cannot make a geographical film without this knowledge and some producers badly wish to know. My own belief is that we shall learn what a geographical film is by trial and error.

There are some films to which are useful in the teaching of geography although they are not definitely geographical. They may tell us something of the connotation of the things which we cannot keep out of geography lessons, our old friends, "spinning and weaving", "coal and iron", farming of all sorts and industrial processes. To judge by the Eastman films which were specially made for the experiment, and still more to judge by the questions on the test lessons authorities in the United States seem to consider such topics as the chief content of school geography. We do wish a few films of this kind but geography with us is mainly regional. We do not wish films to teach regional geography (at least I don't; 25 years ago I did but now I don't) but we do wish films which will supply material for teaching regional geography, the regional geography that is taught in recognised syllabuses. And such films should have certain characteristics.

*Points to be emphasised.*

(1) Whatever length the film is, 5 minutes or 15, it should be coherently planned; it must tell a story; it must march; it must not consist of scraps just thrown together because that may be useful later but it must form one coherent whole; there must be some kind of unity. If there is this unity the separate bits will fit into their places. Travel films almost always lack cohesion and unity.

"Thirst" has unity; "Corn" to some extent. In the original "Corn" was not wholly coherent and even in the extract I used the end was bad. It should come together with a snap.

(2) The film should be short, whatever short may mean. This at least may be said that if you can get all you want and all you can stand into 5 minutes it is a waste to take 15. We must cut and cut and cut but we must *not* cut to the bone to leave a skeleton. The film, long or short must be vital.

(3) Captions should be simple, sincere, written

in plain type, written in good English, suitable to the age of the children for whom the film is intended. A film for Standard III should have a different kind of caption from that intended for Standard VII. It is to be remembered that suitable captions may aid the reading of young children. They *wish* to read the captions as I have found in teaching these people they wish to read them for the information they give, another reason for using films with children under 9 years of age. The captions should be mainly used to direct attention to what is going to be seen. Far too many captions are merely allusive. In the opinion of those who have seen them the Kodak films have too few captions. Of course a teacher can point, put by word of mouth what to look at but unless the teacher knows the films intimately this is impossible. If the point of the picture is evident without the caption then of course the caption should not be used but it is better not to take risks. Even in the Middlesex experiment with sound films many teachers expressed a wish for more captions.

(4) Maps should be inserted where they are necessary to follow the argument. When the places spoken of are well known they may not be necessary. They may not be necessary where the film is short and is to be used "interrupted" as a lesson film. The wall maps and atlases can be used simultaneously; but in longer films and in those which deal with unfamiliar places maps are absolutely necessary. Nor is it any use to introduce one map at the beginning of the film showing a number of names that occur as the film progresses. A map should be shown for each place.

(5) Though it scarcely applies to geographical films it may be said also that there is no use showing things on a film which are better shown otherwise. It is for example of little use exhibiting the making of a thermometer on a film, as was done in one of the test Eastman films, if the class can see an actual barometer made or better still make one.

Mr. Fairgrieve concludes his address with some brief considerations on the possibilities of the educational Cinema in India and the colonies.

## HOV PRACTICABLE ARE MOTION PICTURES IN SCHOOLS

*(An Investigation by Albert H. Covell of Oneida, New York, U. S. A.)*

Mr. Covell's inquiry differs from the recent Middlesex Experiment and similar investigations in that it is not actually concerned with the relative effectiveness of educational films nor does it take into consideration the sound film. From a purely practical point of view the investigation has interest but this interest is limited by the fact that it deals only with the problems of finance and arrangement involved in the

use of *silent* films in schools and not with the more recent and vital problem of *sound* films.

Recent experiments have shown that the efficiency of sound films as teaching aids is such that there exists a strong case in favour of the extra expense involved in their use. However Mr. Covell's investigation has the supreme merit of being based upon facts and although these may not be consi-

dered of the most recent interest the report as a whole shows in an able and effective manner the expense of installation and maintenance of silent film projectors in schools and gives in a concise form the opinions of the various school authorities upon the value of the installations.

The Investigation deals with all State schools in New York exclusive of those situated in New York City. Of these 26 % are shown definitely to be using films. 361 projectors are in use, of which 190 are standard size and the remainder 16 mm. The tendency is to install 16 mm rather than 35 mm at the moment. A total of 247,000 dollars are invested in films and machinery.

Upon being questioned 70 heads of schools said definitely that they considered the use of films worth the trouble and expense involved and only 5 replied definitely in the negative. Obviously many gave indefinite answers or no answers at all. Five directors of Visual Education in large Cities were also questioned and all were in general favourable to the Cinema.

School superintendants and school heads were asked what they thought the State should do to further the use of films in schools. The majority replied that the State should distribute films as it does slides at the present moment. Sound films were only used in ten schools and no results are given.

Mr. Covell draws certain conclusions from his figures. Most of these are of an extremely elementary nature and deal with the most simple of practical problems such as the installation of projectors in accordance with fire regulations, etc. But from his conclusions three facts emerge: (1) That 16 mm films should be used as representing the solution of school film problems, (2) That the projectors should be installed in the Classrooms and not in separate assembly halls, etc. (3) That the State should give help and leadership in the matter.

From these few figures the limited nature of the investigation is evident: it deals

with the problem of projectors in a practical manner, but this problem is inevitably secondary to that of the films themselves. What do the various authorities think of the *films* they have used? It is not possible to draw *general conclusions* as to the efficiency of a complex system by examining only the efficiency of half the units therein. Mr. Covell deals with projectors and the finance of installation, he also deals with the opinions of heads on the success of films in schools, but he neglects to state that a poor film is never practicable in a school however well and cheaply it may be projected because for a given outlay it may produce little or no result. We cannot help feeling that the following question should have been added to the inquiry to make it complete even in its own rather limited sphere. Are the films at present available worth projecting in schools (irregardless of projection costs)? In short the problems which this investigation deals with are to be solved not in the choice of format and machine but in the production and organized distribution of really good school films. We suggest that the intrinsic value of the film in education is such that when good school films are made they will be *ipso facto* practicable in schools. Whether or not films deserve an important place in schools depends purely and simply upon the excellence of the film as an educator and not upon the expense of film machinery. The question really is not "How Practicable are Motion Pictures in Schools?" but "To what Extent can Schools adapt Themselves to the Use of Motion Pictures?" For Mr. Covell is careful to stress the fact that the value of good motion pictures in schools is established beyond doubt.

In spite of this particular conception of the whole question, which seems to us a wrong conception, Mr. Covell's investigation has, as we have said, the merit of being based on facts and the figures contained in it will doubtless be of interest to those concerned with the more practical and local problems of film projection in schools.



## THE DISTRIBUTION OF CULTURAL FILMS IN HOLLAND

On June 20th, 1931, the "Culturfilm-centrale" was formed in Amsterdam after two preparatory meetings. Its object is the development of cultural and educational Cinema in Holland and the evidence of the work that has been done since that date is ample proof of the sincerity of the zeal shown in the two preparatory meetings.

The C. F. C. has only been in existence six months but it has already many members. These are not only private individuals but especially large institutions, administrations, industrial enterprises, schools, and associations with several hundreds of members. As examples may be given, The Post Office, the Philips Co., the Institute of Workmen's Education, the Society for popular Education, child welfare works, popular universities, friendly societies, etc.

The Laws of the C. F. C. have been officially approved.

The C. F. C. has upon numerous occasions been called upon to act as an intermediary in the rental of films but the distribution of films to various groups will be one of its regular services. To this end it has approached the big producing houses and educational film owners. The U.F.A. agency has already arranged to provide its entire stock; M. Mol of Haarlem has placed his collection at the disposal of the C. F. C. and many industrial institutions have done the same. In fact the C. F. C. already obtain a number of good films for its members, so many in fact that a catalogue may soon be issued and this involves a great deal of work. However the Secretariat is already in a position to answer all questions relative to educational films in Holland and abroad, and to say whether films on given subjects exist, etc.

Apart from the question of distribution, which was the most urgent, the Direction of the C. F. C. have dealt with other matters.

In the first place a commission of five

University Professors has been charged to ascertain the value of a large number of scientific films made in Dutch Universities and the possibility of putting these films into circulation to obtain a profit for the University funds.

This commission should also study the possibilities of using the cultural film on a larger scale.

The C. F. C. has started a movement for the preferential taxation of those halls showing educational films in their programmes.

Soon there will be organised in Holland technical courses in cinema projection, upkeep of projectors, etc. for teachers on lines similar to those of courses in other countries.

The C. F. C. has already aided various of its members in the purchase of projectors, etc.

The C. F. C. proposes to study in collaboration with teachers and professors, all questions relative to the technique, organisation, and pedagogy of Cinema teaching.

There are still more items on the C. F. C. programme, which will be dealt with as time permits.

The C. F. C. has adopted the monthly Bulletin, "Het Lichteeld" as an official organ and all members receive it gratuitously.

It should be noted that the various personalities of the teaching, financial, agricultural and press worlds have readily accepted to form the supervising council of the C.F.C.

Thus this young Institution has already the elements of power necessary for accomplishing its aim, that of creating a central organism for solving problems of educational Cinema and dealing vigorously with them. The I. I. E. C. always sees the constitution of such bodies in different countries with great pleasure. It extends its sympathy to the undertakings of the C. F. C. and its greetings to M. Van Staveren, the president, an authority in matters of educational Cinema.



## EDUCATIONAL CINEMA IN BRAZIL

*An Official Decree of the State of Sao Paulo.*

The General Direction of State Education, on Oct. 12th, 1931. (Official Gazette of 22-X-1931) adopted a series of measures destined to accelerate the use of the Cinema as a means of education and teaching.

These concerned a regulation relative to the use of 9.5 mm. projectors and the constitution of a cinematek for this format.

The regulations governing the formation of the cinematek and the distribution of films are of the greatest interest. First of all a consortium of 9.5 mm. film users is envisaged. Users can be either individuals or schools. In virtue of art. 5 of the decree each member should, besides paying the ordinary subscription, give a certain quantity of films in order to constitute the original stock. The subscription money will go to the purchase of new stock and the upkeep of the films. In addition interested persons can have films made according to their directions even of quite local interest. For these they will pay only the cost

price and the films will be added to the cinematek.

The distribution of the films is arranged to allow the combination of instructional and recreational parts.

We welcome this new proof of the growing interest which governments have in the educational Cinema. Originally the Cinema should have been documentary according to the spirit of its creators. Its use as a theatrical medium should have been purely secondary. The contrary happened. It may now be hoped that this may be righted by the intervention of public authorities. It is our most sincere hope. In any case the Review will publish an I. I. E. C. study of the legal measures taken in all countries with regard to the cultural Cinema, within a short time. This study will document the interest shown by public authorities of all countries in this matter and will show that producers are not always right when they claim not to be supported or to lack leadership.

## PROPAGANDA FILMS FOR THE ABOLITION OF THE TRAFFIC IN WOMEN AND CHILDREN

According to the resolution passed by the 8th International Congress for the Suppression of Traffic in Women and Children a Committee met at The Hague on May 26 and 27 1931 to discuss the questions relative to the production of propaganda films for the Suppression of the Traffic. The principles decided by the Committee were submitted to the National Committees, The Basel Film Chamber and to the I. I. E. C.

The Committee was composed of representatives from the International Bureau, Denmark, Holland, France, Germany, Po-

land, and Switzerland. A lengthy report was adopted by the Committee, the essentials of which are given below.

The Committee as a whole recognised the value of films as propaganda against the traffic but it was of the opinion that the question of making these films should be left to National Committees on account of the extreme variety of mentalities to be dealt with throughout the various countries. However the Committee did not stipulate the impossibility of making such films on an International basis. It was stressed that the production of films should be con-

fided only to the most serious of firms. The Committee expressed its satisfaction that several National representatives declared that good results had been obtained with films in their various countries and that the German National Committees is willing to send the film, "Tänzerinnen für Süd-Amerika gesucht" to any other national Committee interested provided that incidental expenses are paid by that Committee.

The examining Committee expresses no opinion on whether the above named film overcomes the difficulties of such international films or not but a defense of the film was by the German National Committee and the favourable opinion of Dr. Weiss of Berlin was quoted.

In forwarding the Committees report to the interested authorities, the International Bureau has added certain observations on the opinions contained in the report.

It points out that propaganda films of this kind which are not made with the cooperation of National Committees cannot be considered as representative and therefore the effectiveness of such film propaganda generally can only be judged from those films which have been made with the help of National Committees. Such films have been made only in Germany and Poland and the opinion of the German and Polish National Committees is summed up in the three following points :

(1) *The effectiveness of such film propaganda cannot be ignored.*

(2) *Although there is danger the application of definite rules is possible and is effective in removing that danger.*

(3) *Those films actually shown have proved useful.*

It will be seen therefore that the opinion of these well informed and experienced National Committees is distinctly favourable to the films.

Opposition to the films came from Holland and the general opinion of the Dutch National Committee was supported by that of Belgium. The views of these two Na-

tional Committees were founded on two beliefs : that the depiction of traffic in women on the screen is likely not to deter girls from accepting doubtful engagements abroad, etc., but simply to give a general sexual stimulus which would probably have evil rather than good results ; that commercial producers, having financial motives in their work will naturally present the warning facts in so sensational a manner that their value as warnings will be entirely lost.

There was a general opinion that propaganda films dealing with the traffic should not be put into international circulation without the specific approval of each National Committee concerned.

The National Committee of Great Britain declares that it cannot approve of any film dealing with the traffic, that it considers such films as positively dangerous and on no account to be encouraged.

It is thus obvious that the widest difference of opinion on this matter exists in the various National Committees but two facts seem to stand out :

*The production of films dealing with the traffic should be a National matter and that the opinion of certain National Committees (Great Britain, for instance) would make it extremely difficult for any film however successful in some countries to obtain official approbation in all countries.*

*That opinions favourable to propaganda films of this type come from those National Committees who have actually cooperated in the production of such films and are therefore in a position to know more of the facts of the matter at any rate within their own countries than those National Committees who express opinions based upon observations of a different nature.*

Presumably the purpose of a traffic propaganda film is to help in the suppression of the traffic. Germany and Poland claim to have made successful films of this kind, Great Britain, Belgium and Holland claim that this is not possible. Logically Germany and Poland seem to have more positive



evidence for the films than Great Britain, Belgium and Holland have against them. The objections of the last named countries are based upon the fact that in films dealing with the traffic, scenes representing the worst results of that traffic must be shown in order to convey the necessary warning and that such scenes are apt to stimulate the sexual instincts generally without bringing about the desired state of mind. However it is clear that there is no type of scene required in a traffic film nor even a story which has not already appeared thousands and thousands of times in ordinary enter-

tainment films. Thus the traffic film *may*, without introducing new and more immoral scenes than already exist in ordinary Cinema entertainment, have at least the chance of conveying the desired warning. Therefore while it would appear that no definite encouragement need necessarily be given to the producers of traffic films there is no reason why they should not simply pass the ordinary form of film censorship in force in the country concerned.

The Committee concluded their report by quoting some German film censorship methods.

### AN EXHIBITION OF PUBLICITY FILMS

This Exhibition, the first of its kind, was held recently in Paris. In spite of its purely commercial character we must make mention of it here as the I. I. E. C. is interested in the publicity film which has much of the instructional film in it. This interest has already been shown by the attendance of Dr. de Feo, by invitation from the Spitzenorganisation der Deutsche Film-industrie and the Lehrfilmbund, at the International Congress of Cinema Publicity, organised by those two large German bodies in Berlin, the first of its kind in the industrial world and the second in the world of Cinema education.

The use of publicity films in schools through lack of others shows that they often have educational value. Not that they can ever be considered as substitutes for the latter but they can help to educate the Cinema public in many ways. The essential aim of the publicity is after all to *show* and to *convince*.

The Paris Exhibition was organised by the producing and distributing firm "Dampublicite" and it corroborates the above opinion.

Current types of publicity films were shown: the entr'acte film, which with a smaller format may become the shop window film, the documentary film with con-

fessed publicity motives and the big propaganda film.

The first type is generally short, often made of animated cartoons or a combination of these with natural photography or simply the latter. These have, in spite of their generally comic nature, a certain instructional value. A film that shows how an automobile can move off a pavement into the street without shock is in a certain way instructive. This is surely the same for films showing the manufacture of foodstuffs, etc.?

Let us pass to the documentary film with avowedly advertisement aims. These films are too long and too obviously publicity to be shown in the ordinary cinemas. They are generally lent for use with portable projectors or in travelling cinemas.

In this connection, there is to be found in Italy an interesting combination of educational and publicity Cinema. A large manufacturer of foodstuffs has offered to the educational Cinema authorities of various towns, fine film projectors mounted in motor vans which are also fitted with radio and pick-up gramophone. Naturally every educational programme shown in public places from these machines, includes a publicity film advertising the products of the firm. This is good business combined with public service.



The Paris Exhibition offers us an example of this type of film made for a large chain of provision merchants with branches throughout France. This film shows how such a great firm can, by keeping an immense stock of goods, sell them at the lowest price and it instructs by showing the internal organisation of such an immense concern.

As for big propaganda films dealing with regional or national corporative propaganda, many of them are shown in ordinary cinemas without any one knowing of their real intentions. These are perhaps the most instructive publicity films. They are made for big organisations such as those for encouraging tourists, industrial syndicates, railways and steamship companies, etc...

The Paris Exhibition showed many such films from various countries, films showing the different uses for steel, the domestic, industrial and agricultural use of electricity, films showing the natural and artistic beauties of different regions, etc. Some of these films are silent, others sound and talking, with commentaries by well known people. Of this type is "Armor", a film describing the Breton seaside resorts with a commentary by the late Charles Le Goffic of the Académie Française.

In conclusion, the publicity film is worth the attention of all those interested in educational cinema, because it can and should be a film of knowledge and progress and of this the Paris Exhibition has been a proof.

## REDUCTION OF PRICES THROUGHOUT THE GERMAN FILM INDUSTRY

After discussion with representatives of all branches of the film industry, the Government Price Control Commissioner, Dr. Goedeler, published a circular dated February 15th, 1932, giving price reductions relative to the cinema industry under law No. 4.

In his introduction the Commissioner remarks that cinemas have an increasing importance on account of their cultural influence, above all in times of crisis such as the present when they constitute a means of relaxation.

The law in question aims at reducing

entrance prices and to permit all classes to attend cinemas, thus avoiding a rise in admission prices and a deterioration in the quality of German films.

The price reductions operate in all branches of the cinema industry. Wherever possible a reduction of at least 10 % has been stipulated.

When uniform reductions might not be feasible, the commissioner saw to it that the spirit of the law should be enforced in order that the German cinema production may be excellent and the prices adapted to the paying powers of all classes of the public.

## THE CINEMA AND BACTERIOLOGY

No one who is even superficially concerned with the biology of protists will deny the progress which the use of the Cinema simultaneously with the microscope, has made in this domain. Microscopic photography had already eliminate the subjective element from these researches. Micro-Cinematography will enable us to grasp their develop-

ment more easily and to control to speed of their growth to suit our perception by means of ultra-rapid and fast motion cameras.

In one of our next numbers we hope to publish an article covering this entire subject by a competent authority. Today we will simply mention some information which has come to us from the U. S. A.

At a session of the American Bacteriologists, Professors Stanhope Bayne-Jones, and Edward F. Adolphe read a report on their researches into the growth of micro-organisms (Bacilli and Bacteria).

The pictures showing the development of organisms under certain conditions and at a constant temperature had to be taken over a period of several hours and with a speed of from 2 to 30 images per min. Eventually the numerous images thus obtained at determined intervals were projected one by

one on a screen which enabled their relative measurements to be taken.

It was hoped by this means to obtain the growth curves of bacilli and bacteria throughout a complete cycle of their development. It was discovered that the width of the bacilli is about constant but that it doubles its length in one generation: growth did not appear to slow down at the moment of division. In yeast bacteria on the contrary the growth varies in speed and is slowest at the moment preceeding division.

## THE CINEMA IN THE SERVICE OF MEDICINE

At the 101st session of the "Deutsche Kinotechnische Gesellschaft" at Berlin, Dr. Hoefer, who has used the Cinema for scientific observation at the Charity Hospital in Berlin, gave a talk on the service rendered by ultra rapid Cinema in Medicine.

Supporting his speech, Dr. Hoefer showed ultra rapid microcinematography of the muscular tissue cell movements. Dr. Hoe-

fer's film first shows the process for extracting arterial plasm from a chicken or fertilized egg for the preparation of a culture of tissue cells. According to microscopy the cells do not seem to move but the microcinema in its ultra rapid form shows that they move considerably.

Dr. Hoefer's film also shows other phenomena of cell life, such as destruction and subdivision with great clarity.

## THE FIRST WORLD RECREATION CONGRESS

The First World Recreation Conference will be held at Los Angeles, California, U. S. A., from July 23rd to 29th, 1932, during the week preceding the Olympic Games. President Hoover is the Honorary President of the Congress which has been organized by the American National Recreation Association and the International Advisory Committee consists of such well known European personalities as The Earl of Derby, Dr. Theodor Lewald of Berlin, Dr. Alice G. Masarykova of Prague, The Comte de Baillet Latour of Brussels, Dr. I. Szukovathy of Budapest, Albert Thomas of Geneva, etc...

It is probable that sport and physical

exercises will capture the attention of this congress to a great extent but more intellectual pursuits are sure to have their place.

The Cinema tends to occupy a more and more important place in the recreational world. Before the foundation of the I. I. E. C. the International Labour Office undertook an inquiry into the place of the cinema in the amusements of workpeople. This is now being carried out by the I. I. E. C. Mr. Albert Thomas, director of the B. L. O. and member of the Congress Committee is a great friend of the Institute and his presence at Los Angeles ensures the educational Cinema an important place in the discussions.

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## 10 — Film Renting Agencies — 10

TRIESTE — Via F. Crispi, 4 — Tel. : 72-8 — Telegrams : <i>Pittafilms</i> .	BOLOGNA — Via Galliera, 62 — Tel. : 28-45 — Telegrams : <i>Pittafilms</i> .
VENICE — S. Benedetto Calle Benzon, 3932 — Tel. : 30-40 — Telegrams : <i>Pittafilms</i> .	FLORENCE — Via Martelli, 4 — Tel. : 25-617 — Telegrams : <i>Pittafilms</i> .
MILAN — Via Privata G. Mangili, 1. — Tel. : 64-341 and 64-342 — Telegrams : <i>Pittafilms</i> .	ROME — Via Viminale, 43 — Tel. : 41-869 — Telegrams : <i>Pittafilms</i> .
TURIN — Via Arcivescovado, 18. — Telef. : 50-248 ; Telegrams : <i>Pittafilms</i> .	NAPLES — Via Cesare Battisti, 53 — Tel. : 25-526 — Telegrams : <i>Pittafilms</i> .
GENOA — Via Ugo Foscolo, 4 — Tel. : 51-174 — Telegrams : <i>Pittafilms</i> .	PALERMO — Via Emerigo Amati, 312 — Tel. : 13-109 — Telegrams : <i>Pittafilms</i> .

## 7 — Local Agencies — 7

BARI — Via Malta, 6 — Tel. : 52-793 — Tel- egrams : <i>Fimbord</i> .	SPEZIA — Via Roma, 2.
TRENTO — Via Belenzani — 15 Tel. : 5-26.	CAGLIARI — Via Roma, 20 — Telegrams : <i>Pittafilms</i> .
ANCONA — Via XX Settembre, 42 — Tel. : 5-40.	CATANIA — Via Coppola, 3.
	UDINE — Via Carducci, 2 — Tel. : 2-009.

## Agencies for Projection on Board Ship

GENOA — 6, Via Malta — Tel. : 52-793 — Telegrams : <i>Fimbordo</i> .	TRIESTE — 4 Via Francesco Crispi — Tel. : 72-80 — Telegrams : <i>Fimbordo</i> .
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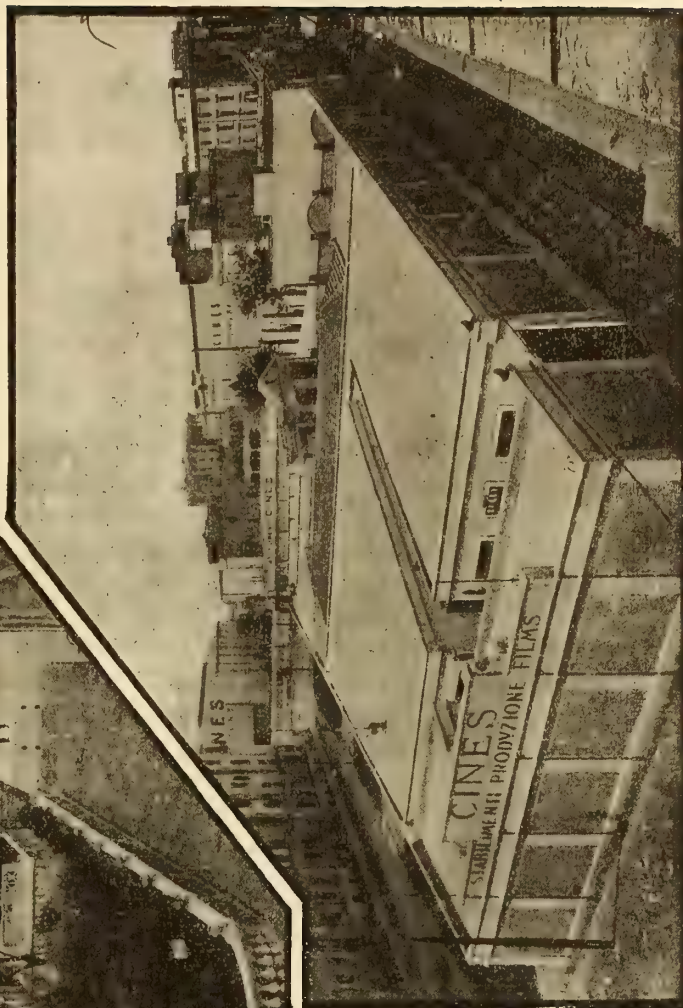
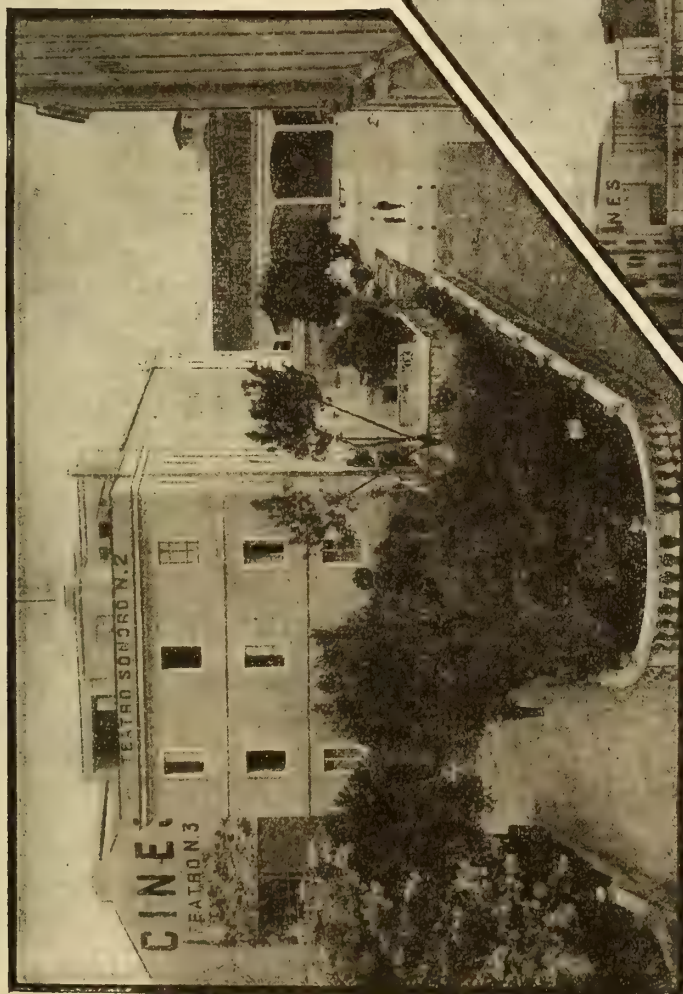


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### **THE STANDARDISATION OF SOUNDFILM**

In order to return to the normal ratio of 3 to 4 in the dimensions of the film image, which had been reduced to accommodate the sound track to about 1 to 1, *The Academy of Motion Picture Arts and Sciences* has proposed the standardisation of the camera mask to 16.54 mm by 22.05 mm and that of the projector to 15.62 by 20.83 mm.

These figures have been approved by all the authorities that met to decide them and the big producing houses will soon adopt them. Others must necessarily follow. Metro Goldwyn have already introduced the new masks on production and Paramount will do the same.

Besides a return to a more aesthetic form than that employed at present and the advantages of standardisation itself, the adoption of the new standard also facilitates the technical side and even the work on the floor. Sets will be easier to light, they can be lower by a yard or more and reduced in size by about 10 %, hence lighting and microphones can be placed nearer to speakers which will improve optical and acoustical quality.

#### **A New Type of Air Cooler.**

The increasing size of cinemas and the distribution of more colour films make it necessary to have illuminants of increasing intensity in the projectors.

The introduction of the concave reflector into general use has increased the light intensity but has at the same time raised the temperature in the gate. It is therefore necessary to find new cooling systems to cool the film in the gate. Amongst such cooling systems air coolers with fans are the most efficient.

However, they are not without disadvantages. The noise of the fans are such that often it is impossible to have them in the projection room. It is therefore necessary to lead the air in by a long pipe which results in decreased efficiency.

The firm of E. Bauer of Stuttgart, have just produced a cooling system, Type K. G. 7, which shows considerable advantages over others. "Filmtechnik" published a description of this machine from which we will quote here.

The efficiency of a cooling system relies to some extent upon the pressure under which the air is applied to the projection gate and to some extent on the temperature of the air itself. An attempt has been made to reduce this temperature to a minimum by an air contraction and expansion cooling system with a water element and a copper tube coil with radiating vanes. The fan functions on ball bearings which make it practically silent so that it may be placed near the projector. To avoid the cost of a double installation the machine is fitted with a three-way tap, one a release tap and the others leading to the projectors. When the change over from one projector to another is ordinarily automatic this tap can also be attached to the automatic device.

The Bauer fan type K. G. 7. produces, at 1,400 rev. p. m., an air column of 100 dmc a minute. The cooler requires 100 litres of water an hour.

But what is particularly important is the cooling capacity of the machine; with a surrounding temperature of 25 deg. C., the Bauer system reduces the temperature of the air applied to the projection gate to 20 deg. C., i. e. a reduction of 20 %.



## **Preservation and Regeneration of Films.**

For a long time technicians have been studying this question for it is of the greatest practical interest and its solution would certainly bring about a great economy by lengthening the life of films.

In certain countries, chiefly in Germany and America, the regeneration of films is accomplished on quite a large scale and by various methods.

These methods are of three kinds depending upon how the liquid compositions employed act on the surfaces of the film: first, processes consisting of a simple varnishing of one or both surfaces; second, processes such as Recono, in which both surfaces are subjected to a real fusion (this after polishing does away with scratches, etc.); third, absorption processes, in which the composition employed is applied only to the emulsion surface of the film.

In this last category we have the 'Smalto-Chromo-Film' process, recently invented by an Italian, M. Ottorino Tedeschini, which seems to give really satisfactory results. This consists of a chemical composition which has the property of preserving positives from scratches resulting from repeated projection, above all on the emulsion service.

This composition is not a varnish with a lacquer, resin or nitro-cellulose base which renders film brittle and liable to break, but a chemical which is entirely absorbed by the emulsion base itself. It renders the latter more flexible and supple so that when the film passes through the steel rollers it does not lose particles of gelatine which by accumulation cause scratches, etc. and thus ruin projection.

In the sound film it also eliminates parasitical noises caused by deterioration of the sound track. This "Smalto" also strengthens the joins and avoids laceration of the perforations.

In thus reducing the friction between film and roller, sprocket lubrication is less fre-

quently required and oil, well known to harm the film by deteriorating the emulsion, is less likely to get into the film track. Oil and dust together form a coating on the film which obscures the image and impairs the clarity of the sound reproduction. Additionally, oily gelatine tends to melt under the heat of the illuminant and it then begins to peel off from the celluloid film treated with "Smalto-Chromo-Film" also gains in transparency thus the image is more perfect and the sound more clearly reproduced. This applies to new positives. The Tedeschini Process also really regenerates old films. It cleans away grease and the oily coating which eventually covers both sides of the film and gives back to it its original flexibility. What is more important it does away with all but the most serious of scratches.

Finally the Tedeschini Process preserves film from heat and damp and it is therefore useful for the treatment of negatives which it preserves from deterioration caused by the action of hyposulphites and other chemical impurities absorbed by the gelatine.

"Smalto-Chromo-Film" is applied to the emulsion after printing by means of a special machine.

## **An optically compensated portable projector, the "Simplicine-Gaumont".**

The special advantages of optically compensated projectors are well known. Amongst these must be counted, that of the simplicity of the mechanical organs (but not that of the optical organs); that of a more regular film traction due to a total absence of jerks; that of less deterioration of the perforations, that of a greater luminosity in certain cases, and finally owing to the elimination of the shutter, a great degree of silence in operation.

These advantages are due to the essential fact that the film traction is continuous and they are often cancelled out by the complication of the optical system and by the difficulty

of its proper regulations (prisms, mirrors, mirror drums, multiple objectives, etc.). On the other hand the principal advantage, the reduction of film wear has not in public presentations the importance that it might at first seem to have, for the continual change of programmes often leads to films being renewed before they are really deteriorated.

In teaching, educational and propaganda Cinema this is not the case, for the films represent an important investment of capital. The assurance of the long life of the latter is then highly desirable. This explains the attempts of the industry to produce portable optically compensated projectors.

The difficulty in this line has always been to produce a projector that is both simple and cheap, essential qualities of educational apparatus.

The "Simplicine", made by "Gaumont Franco-Film Aubert", represents a fairly satisfactory solution of the problem.

The system is very simple. It consists of a cylindrical and hollow traction drum, on one end of which is mounted a ring of objectives which constitute the compensator. The part of the drum which would ordinarily support the image is cut away so that the film rests only upon the traction teeth and upon small metal bars spaced exactly to cover the lines between the images. Thus each image passes through the light rays from the luminous source behind it and the latter pass through it and enter the drum itself. In the interior of the drum and in its axis there is a triple faced, total reflection prism. Therefore, after the light has passed through the film and entered the drum it strikes the first inclined surface of the

prism which reflects it, it then follows the axis of the prism and is reflected a second time by the second face of the prism and thrown back into one of the rings of objectives which faces the second face of the prism.

The light ray thus leaves the drum and is collected by a lens which projects it on the screen.

The focal lengths of the compensating objectives and the size of the drum are calculated in order to produce through the projecting lens, a compensating effect between the continuous movement of the film and that of the compensating lenses.

It is obvious that the distance between the film and the compensating objectives — in other words the distance travelled by the light ray inside the drum and through the prism — being fixed and it being necessary to have the screen situated on the focal plane of the projection lens and the compensating lenses combined, it is essential in order to be able to project at different distances from the screen to be able to change the focal length of the projecting lens. In other words for each distance a different lens must be used. The "Simpli-cine" has a turret of five projection lenses so that any one of these may be brought before the compensating lenses according to the distance of the screen which may be from 1 m 80 to 10 m away.

The projector is completely enclosed in a rectangular box, whose sides are removable during projection and then constitute the upper spoolbox. The light is derived from a Philipps incandescent bulb of 225 Watts — 7.5 volts, 30 Amps giving 525 candlepower.

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# Review of periodicals and newspapers

## **I. I. E. C. Activity.**

In answer to the appeal made by the I. I. E. C., the Presidential Council of The Italian National Commission of Intellectual Cooperation decided, at the first meeting of the year to favour the creation of a National Phono-Cinemathek. (IL POPOLO DI ROMA, 30-I-1932).

## **Social Aspects of the Cinema.**

Mr. M. A. Lightman, President of the Motion Picture Theatre Owners of America, has addressed an appeal to producers to discontinue the production of "thrillers" as these have a detrimental effect on children's nerves. (FILM DAILY, N. Y. C., 28-XII-1931).

In an article entitled "*Et voici des enfants...*" Lucien Wahl rejoices in the fact that children have finally been given their true importance on the screen and mentions many films in which they have shown themselves to be excellent actors. (CINE, Paris, Jan. 1932).

The Birmingham "Cinema Inquiry Committee" will hold a meeting at the University on Feb. 27th in order to discuss the inherent problems of the Cinema and more particularly its effects on children. (TODAY'S CINEMA, London, 11-II-1932).

The XXth world conference of the Y. M. C. A. was particularly concerned with the influence of Cinema on youth and it deplored the fact that more use was not made of the Cinema in education. (THE WORLDS YOUTH, Geneva, Oct.-Dec. 1931).

In a report published by the sub-Commission of the Public Morality Council, it is stated that immoral films are not the rule but the exception. (TODAY'S CINEMA, London, 8-II-1932).

In a lecture on educational methods at Glasgow University, Dr. C. D. Burnes formally denied the reality of the bad effect attributed to certain films. (THE DAILY FILM RENTER, London, 5-II-1932).

Dr. Carleton Simon, a specialist in criminology declared in a speech to the N. Y. C. Federation of Womens Club that in the examination of 30,000 criminals he did not find one that had been influenced into crime by films. (NEW YORK TIMES, 19-I-1932).

The Disarmament conference and the problems of National minorities were dealt with at the meeting of the Union of Jewish Societies held recently at Manchester. Speaking of war films it was stated that although these show the horrors of war they are inclined to inspire young people with the desire for it. (THE MANCHESTER GUARDIAN, 18-I-1932).

In an article, "Negro Psychology, Natives and the Cinema", M. Perricone said that natives attended the Cinema enthusiastically and stressed the necessity for showing them only those films which are easily understood and not liable to be falsely interpreted. A special type of film, amusing and instructive should be developed for natives. (IL POPOLO D'ITALIA, Milan, 27-I-1932).

Winnipeg cinemas will give benefit shows for the unemployed on Sundays. It is hoped to raise ten thousand dollars very quickly by this method. (CANADIAN DIGEST, Toronto, 16-I-1932).

## **Censorship.**

In England cinema managers have asked the Censorship Office to divide films into three classes instead of two; the third class to include those films absolutely forbidden for children. (TODAY'S CINEMA, London, 1-I-1932).

229 films out of 1369 submitted to the Censor of the Irish Free State during 1931 were banned. (THE KINEMATOGRAPH WEEKLY, London, 28-I-1932).

Mr. L. W. Post has proposed a law for the abolition of the Censor in the City of Albany. (FILM DAILY, New York, 20-I-1932).

## Cinema and Religion.

The John Wesley Picture Foundation has been constituted in New Jersey with the aim of producing talking films of a religious character to be projected in all the methodist churches in the U. S. A. It is proposed first to collect 100,000 dollars in order to produce a film dealing with the life of John Wesley, founder of Methodism. (THE NEW YORK TIMES, 28-I-1932).

The "Spitzenorganisation" of the German Film Industry has made announcement of a decree issued by the Prussian Ministry of the Interior, dated 23-XI-31, which stipulates that only films of a religious or high moral character may be projected on Good Friday. The Berlin Cinema Office of the Central Institute of Education will be the judge in the matter. (KINEMATOGRAF, Berlin, 15-I-1932).

## Cinema Statistics.

From figures dated Dec. 1st, 1931, it appears that there is a total of 1748 sound cinemas in France, North Africa, Belgium and Luxembourg. (LA CINÉMATOGRAPHIE FRANÇAISE, Paris, 26-XII-1931).

From figures published by Swiss cinema managers there appear to be 325 cinemas in Switzerland distributed as follows:

Berne, 47, total of 17,700 seats; Zurich, 35, one of 2000 seats, total 19,000 seats; Vaud 39, total 14,200 seats; Geneva, 16, one of 1,400 seats, total 8,830 seats; Neuchâtel, 22, total, 9,140 seats; valais, 14, total 2,890 seats; Lucerne, 7, total 2,300 seats; Appenzell, 1. (NIEUW WEEKBLAD VOOR DE CINEMATOGRAFIE, The Hague, 23-X-1931).

According to a recent inquiry in Germany 335 cinemas, 264 of which were in the small theatre class, have shut down. Of the 5,267 cinemas in Germany, 2,867 have less than 300 seats. At the end of 1931 3,000 were equipped for sound. The effective value of the cinemas is estimated at 273,912,360 marks. 139 new cinemas have been opened of which 136 have more than 500 seats and 53 more than 1000 seats. Although the number of theatres has decreased, the number of seats has gone up by 22,378. (As above, 8-I-1932).

In the U. S. A. in 1925, 50 millions of people went to the cinema, in 1927, 57 millions, in 1929 (coming of soundfilms) 95 millions, 1931, 115 mil-

lions. These figures are based strictly on tickets sold and do not include free passes. (AGENZIA FILM, Rome, 28-I-1932).

In England two years ago 95 % of films shown were foreign (from U. S. A.). This is at present reduced to 80 % and tends to reduce further to the advantage of the national industry. (NATIONALITY, Dublin, 30-I-1932).

According to information supplied by the U. S. Dept. of Commerce, there are at present 64,000 cinemas in the world. (MOTION PICTURE DAILY, New York, 25-I-1932).

There were 20,100 cinemas in America according to the last census. On the 1st of January 1932 the number had fallen to 14,761, of which 13,223 have sound installations; the former number has therefore been reduced by one fourth. (FILM-KURIER, Berlin, 9-II-1932).

During the fiscal year of 1930-1931 the Cinematographic Office of the Swedish Government examined 4,262,810 metres of film. Half of this was American film and 1,054,998 Swedish. 61,126 metres were banned by the censure. (FILM-KURIER, Berlin, 9-II-1932).

Italy has used 319 films as against 410 in 1931; 187 of these were American and 132 European, of which there were 14 by Cines, 13 by Ufa, 36 by M. G. M., and 27 each from Fox and Paramount. (FILM-KURIER, Berlin, 10-II-1932).

2606 cinemas in the United States are in the hands of large production trust companies. There are 971 Paramount cinemas in the United States and 169 in Canada, 529 Wanner cinemas, 521 Fox 189 Leow's 161 R. K. G. and 66 Universal. (FILM-KURIER, Berlin, 11-II-1932).

According to a report from the central British film Office, 1951 films composed of 1,900,000 metres of film were submitted to them in 1931. 34 films were banned of this number. (FILM-KURIER, Berlin, 19-II-1932).

In Spain only 3 out of 500 films shown in 1931 were of national production, 260 were American, 102 were German, 36 French, 56 from various countries besides 43 Spanish films made abroad. (AGENZIA FILM, Rome, 4-II-1932).

## Cinema Technique.

William C. Plank, describes several optically compensated projectors with continuous film traction and stresses the advantages of these machines from various points of view, notably as concerning physiology. (INTERNATIONAL PROJECTIONIST, New York, Dec. 1931).

M. Gunes, a South African Astronomer, has invented a new system of stereoscopic projection employing a series of mirrors near the screen. The system will be patented shortly. (OESTERREICHISCHE FILM ZEITUNG, 6-II-1932).

In a very complete article, engineer A. R. Schulze resumes the optical problems of projection and describes methodically present day solutions. (KINO-TECHNISCHE MONATSHEFTE, Berlin, Dec. 1931).

C. Roy Hunter and M. Pierce describe a new automatic developer for negatives, in use in the Universal studios. This can also be used in inversion processes. (JOURNAL OF MOTION PICTURE ENGINEERS New York, Dec. 1931).

A new Osram lamp for dark rooms where panchromatic film is treated is announced. The inside of the globe is ground instead of the outside and only rays not affecting panchromatic emulsion are allowed to pass. (PHOTOGRAPHISCHE INDUSTRIE, Berlin, 13-I-1932).

Hans Pander describes new apparatus for submarine cinematography by means of television invented by Dr. Hartmann. These cameras are being manufactured by Krupp and are destined for the exploration of sub-marine depths, (700 metres and deeper). (FILMTECHNIK UND FILMKUNST, Berlin, 9-I-1932).

M. Tager describes sound cameras and projectors at present manufactured in Russia. The description of his own system, the Tagefon, employing a Karolus cell and a variable density sound track and also the details of the researches leading up to its development are of particular interest (As above).

In an article on theatre acoustics, illustrated with many diagrams V. A. Schenker studies the methods of compensating sound absorption. (PROJECTION ENGINEERING, New York, Jan. 1932).

After many experiments the Academy of Motion Picture Arts and Sciences has demonstrated that sound recording is improved when studio walls are draped in muslin. (THE NEW YORK TIMES, 17-I-1932).

W. C. Jones and L.W. Gilles, describe a new type of moving coil microphone. High sensitivity, constant working and resistance to temperature changes are the principal advantages of this new microphone. (JOURNAL OF THE SOCIETY OF MOTION PICTURE ENGINEERS, New York, Dec. 1931).

R. C. Curt describes a new optical system for sound recording which eliminates the light gap. The system consists of an arrangement of positive and negative lenses whose axes are at right angles to each other. The image of the illuminating source is drawn out and reduced in breadth as required by this optical device and the light is then focussed on the film. This gives the maximum luminosity, clearness and consistency of light across the whole image. (As above).

Under the title of "*S.M.P.E. Hears New Disc*", news of the vertical system of record cutting employed by the Bell Telephone Laboratories is announced. Results seem very satisfactory and are of particular value in disc synchronised sound films. (THE MOTION PICTURE PROJECTIONIST, New York, No. 3, Jan. 1932).

The engineer Winnek has invented a new system of stereoscopic film projection. A screen coated with several layers of colophane is used. Each layer acts as a lens. Every square inch of screen carries 576 layers. The camera has a double objective system and the images thus obtained are superimposed by means of a binocular projector. Insufficiency of details makes it difficult to get a clear idea of this invention. (As above).

## Hygiene, and Safety of Spectators.

A study by M. D. C. Lindsay on the ventilation systems for small cinemas (up to 900 seats) and on the installation costs. (MOTION PICTURE HERALD, New York, 19-XII-1932).

In London, The Entertainment Committee has asked the City Council to modify some of the regulations relative to public safety in cinemas in order to avoid all possibility of danger. (DAILY TELEGRAPH, London, 1-II-1932).



A decree issued by the Prussian Police announces that for the projection of sub-standard films, no projection box is necessary, the projector itself need not be approved nor need the operator be certified. (DEUTSCHER FILMZEITUNG, Munich, 30-I-1932).

From March 31st, all cinemas under the jurisdiction of the London County Council must be provided with unflammable screens. (KINEMATOGRAPH WEEKLY, London, 4-II-1932).

### **Cinema in Schools.**

An interesting experiment took place in Madrid last December with the authorisation of the Inspector of Primary Education and in the presence of the staff of the Argentine Embassy and Consulate and the school authorities. The schoolchildren of the public schools in the "Latina" district were gathered in the Cinema "Castilla" where a lesson on the Argentine was given to them with the aid of a film commented upon by the Argentine journalist, Lopez Torres accompanied by popular music. After this show the children wrote their impressions on a special form and these were then sent to the school authorities in Buenos Aires as informatory evidence for a projected scheme of educational film exchange. (LA LIBERTAD, Madrid, 20-XII-1932).

The Royal Holstentor High School at Hambourg announces that it has made a film 1928 metres in length of which 845 metres are devoted to the management of the "Hamburger Schulheim". (FILM-KURIER, Berlin, 27-II-1932).b

The London school authorities in their report note the favour with which the pupils look upon cinema shows. 10% of the pupils go to the cinema twice a week and 30 % go once a week. 48 % go from time to time and the remainder do not go at all. It seems that a bad influence is not attributed to the Cinema which appears on the contrary to develop powers of attention. (FILM-KURIER, Berlin, 26-II-1932).

A new experiment to test the value of the sound film in teaching biology, geography, and natural history will take place in New York schools this Spring. (NEW YORK TIMES, 10-I-1932).

Conforming to the resolutions passed at the recent Paris Congress, the Permanent Commission on educational films is working on the preparation

of educational films dealing with natural history, geography, morals, etc. (EXCELSIOR, Paris, 12-I-1932).

The National Board of Review of Motion Pictures recently held its annual assembly in New York. In his inaugural speech Dr. L. I. Harris classified those schools which have not accepted the educational cinema, as "routine" schools. (NEW YORK TIMES, 22-I-1932).

A new test of six silent films and three talking films has been held in Edinburgh during February in nine elementary and intermediate schools in order to test further their efficacy. (KINEMATOGRAPH WEEKLY, London, 28-I-1932).

Sandyford Road Council School, Newcastle, which has made use of films for teaching for the last eighteen months, has now undertaken an experiment to determine the value of the teaching sound film. (DAILY FILM RENTER, London, 9-II-1932).

Six Glasgow schools have begun a test of educational films which will last for six months. (THE SCOTTISH EDUCATIONAL JOURNAL, Edinburgh 12-XI-1932).

### **Technical Instruction.**

"The Apprentice Course" is the title of a film projected by the General Electric Co. in order to accelerate the progress of their apprentices. (MOVIE MAKERS, New York, Jan. 1932).

At Leipzig a cinematek of technical instructional films showing the construction and working of different machines has been formed. Up to date 10,500 metres of film have been collected and are at the disposal of the schools. (DEUTSCHER FEUILLETON DIENST, Berlin, 26-I-1932).

### **Arts, Sciences and General Culture.**

In France a film on modern architecture has been made in which examples of modern French architecture are illustrated and commented upon. (COMOEDIA, Paris, 10-XII-1931).

The Government Commissioner for Fine Arts, Dr. Redslot, and E. Frohwein have together written the scenario for a film about Goethe for the ce-

celebration of his anniversary. (FILM-KURIER, Berlin, 20-III-1932).

A series of lectures and projections dealing with French art are being held at the Victoria and Albert Museum in London. (THE TIMES, London, 3-XI-1932).

The American Optical Company has made a scientific film called "Through Life's Windows" showing that headaches often result from defective sight. (MOVIE MAKERS, New York, Jan. 1932).

Atlantic Film is producing a scientific film called "The Discovery of the Earth" in which the various conceptions of the origin and life of our planet will be shown. (AGENZIA FILM, Rome, 3-XI-1932).

In Moscow a colour film illustrating the experiments of the Russian scientist, Witschourine in the selection and reproduction of plants is being made. (DEUTSCHER FEUILLETON DIENST, Berlin, 2-XI-1932)

In New York, the opening of a new type of cinema in the Museum of Science and Industry is announced. It has 150 seats and is open free to the public from noon to two o'clock when programmes of scientific and industrial films are given. (THE EDUCATIONAL SCREEN, Chicago, Dec. 1931).

The Railway Workers Dopolavoro Theatre in Genoa has shown for the first time a film illustrating the activity of the Experimental Institute of the Ministry of Communications (Railway Section) The projection was followed by a technical lecture. (POPOLO D'ITALIA, Milan, 30-I-1932).

Gordon S. Mitchell, in a long article, examines the progress made in medical and surgical Cinema. (PROJECTION ENGINEERING, New York, Jan. 1932).

Considerations of Dr. Hans Curlis, president of the "Bund Deutscher Lehr- und Werbefilm-Hersteller" on the desiderata of the German producers of educational and propaganda films for the year 1932. (LICHT-BILD BUEHNE, Berlin, 1-I-1932).

### Some Documentary Films.

Under the direction of a committee of professors of the Kiev Academy, cameramen of "Ukrain-film" have made a search under very dangerous conditions in the waters of the Black Sea for traces

of the legendary city of Cherson which is supposed to have disappeared in 1300 A. D. Traces of the town in a remarkable state of preservation have been found. The walls are partly in ruins but there are still about twenty towers standing. In the centre of the town is a large public square with many fountains from which several avenues lead to what was the old port. Subterranean passages have also been discovered. The wealth of this city must have been extraordinary judging from what has been found. The Cameramen worked in special diving suits with electrically operated cameras. (AGENZIA FILM, Rome, 21-I-1932).

At a recent meeting of the Cinema Club of Chicago a new documentary called: "A trip to the South Sea Islands and New Zealand" was shown. (MOVIE MAKERS, New York, Jan. 1932).

J. A. Fitzpatrick has made two new films, "London, City of Tradition", and "Ireland, the Melody Isle". (EDUCATIONAL SCREEN, Chicago, N. 10, 1931).

Father P. A. Bell of the Society of the Divine Word, has made the first sound film to be taken in the Southern Pacific Islands, more precisely on the Island of Flores, east of Java. The actors are all natives. (THE UNIVERSE, London, 22-I-1932).

At the Modern Cinema, Lyon, a film entitled "From Dakar to Gao", made by the white fathers to illustrate the natural beauties of Senegal, the Soudan, etc. and the progress made there in military, civil and missionary matters has been shown. (MARSEILLE MATIN, Marseille, 28-I-1932).

H. C. Wing has brought back a 16 mm film of native and missionary life from the Cameroons. (MOVIE MAKERS, New York, Jan. 1932).

U. F. A. Has produced a new cultural-documentary film, "China, Japan and Manchuria" showing the aspect and habits of these countries, contrasting the industrial development of Japan with its attachment to old traditions (DER MONTAG, Berlin, 1-II-1932).

"Industrial Symphony" by Joris Ivens and "The Song of the Hoggar" made in the Sahara by Pierre Ichac were presented at two meetings of the Parisian society, Cinedocument, frequented by those interested in the documentary and educational Cinema. (LES ACTUALITÉS CINÉMATOGRAPHIQUES INTERNATIONALES, Paris, Feb. 1932).



E. Cohen, of Paramount Sound News has obtained the film rights for the work of salving the *Lusitania* which is to be undertaken by the "Lake Riley". (NIEUW WEEKBLAD VOOR DE CINEMATOGRAFIE, The Hague 8-I-1932).

Atlantic Film are producing a documentary dealing with the construction of a transatlantic liner from start to finish, treating rapidly but efficiently each stage of the work. (AGENZIA FILM, Rome, 4-II-1932).

"Christian Civilization in the Black Continent" is the title of a film made by the missionary father Alexander Ferraris of the order of the *Serviteurs de Marie* which has been successfully shown in Italian cinemas. (LA VITA CINEMATOGRAFICA, Turin, Dec. 1931).

The Dutch Life Saving Society has charged Manus Franken with the production of a film on its organisation and activity.

### Author's Right.

A bureau of author's rights has been formed in Berlin to deal with the disposal of sound film rights. This Bureau is called "Der Tonfilm G. m. b. H." and is situated at Berlin, 24, Friedrichstrasse 129. It will dispose of soundfilm rights of German literary works to films producers throughout the world. (REICHSFILMBLATT, Berlin, 30-I-1932).

The controversy between French industrialists and the *Société des Auteurs, Compositeurs et Editeurs de Musique* has been submitted to the decision of M. Petsche, Under-Secretary at the *Beaux-Arts*. In the meantime the non-payment of dues has been postponed until April 1st. (LA CINÉMATOGRAPHIE FRANÇAISE, Paris, 30-I-1932).

### Finance and Legislation.

In England the Cinema Exhibitors Association has asked the London County Council to reduce the charity tax on Sunday takings by 25 %.

At the sub-standard film conference of the Brandenburg Ass., held in the Berlin Cinema Bureau, many speakers gave their opinions upon the advantages and disadvantages of the new decree dealing with this matter. Dr. Günther emphasises the fact that the conversion to sub-standard film

would have to be a gradual one as there were already 2,500 standard size projectors in use in German educational institution. (FILM-KURIER, Berlin, 20-II-1932).

The Swedish Government has raised customs duties on films imported into Sweden from 0.80 crowns to 15.80 crowns per kilo. (FILM-KURIER, Berlin, 22-II-1932).

In Germany the *Reichsverband* and the *Berliner Verband* have petitioned the *Preiskommissar* for a radical reduction of the taxation levied on the cinema industry in order to avoid an increase in admission charges which will otherwise be necessary. (REICHSFILMBLATT, Berlin, 30-I-1931).

Owing to the currency exchange regulations in Austria which even forbid private clearing of foreign bills, the importation of films has become almost impossible. The Cinema Industry League has notified the Government that if this state of affairs continues all Austrian cinemas will have to close. (FILM KURIER, Berlin, 9-I-1932).

In Hungary, the Government have passed a measure according to which film projectors will be considered for customs purposes as component parts not as complete units. (LOCHT-BILD BUEHNE, Berlin, 1-II-1932).

In Roumania, the Government have passed new measures regarding the importation of films and incidental publicity matter. From now on the latter will be subject to a duty of 85 lei per kilo, raw stock to a duty of 50 lei per kilo, and printed film to a duty of 150 lei per kilo. (DER FILM, Berlin, 30-I-1932).

In Czecho-Slovakia, the Ministry of the Interior has decided that each cinema must show at least eight national programmes a year in order to encourage home production (VARIETY, New York, 12-I-1932).

The Society of Motion Picture Engineers will hold its annual meeting at Washington D. C. from the 9th to the 12th of next May. (The KINEMATOGRAPH WEEKLY, London, 28-I-1932).

The Ninth Parisian Exhibition of Photography and Cinematography was held from February 18 to 28 at Versailles. (FILM-KURIER Berlin, 23-I-1932).



The International congress of Cinema Managers will be held this year in London from May 30th to June 4th. (FILM KURIER, Berlin, 3-II-1932)

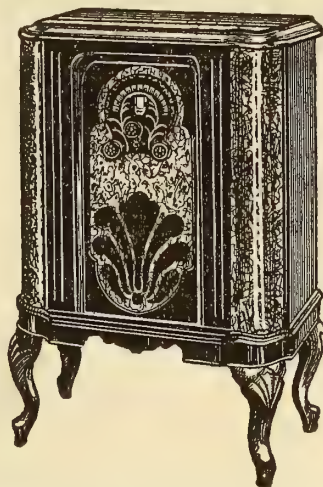
In Milan from April 19th to 20th, there will be held a general assembly of the C. U. C. E. (Consorzio degli Utenti del Cinema Educativo). Agenda includes: projection halls and attendant questions — the sound film — La Rivista de Cinematografo — Insurance etc. (RIVISTA DEL CINEMATOGRAFO, Milan, Jan, 1932).

### Premières.

The first film spoken in Dutch, entitled "Zijn Belooning" (Recompense) has been made at The Hague. (NIEUW WEEKBLAD VOOR DE CINEMATOGRAFIE, The Hague, Jan. 1932).

The first Turkish sound film was shown recently at Stamboul. It is called "Semira Hanoun" and is a product of Ipsesji Brothers Ltd., of Stamboul. In spite of various faults in production the film is interesting for the beauty of the songs reproduced. (DER FILM, Berlin, 32-I-1932).

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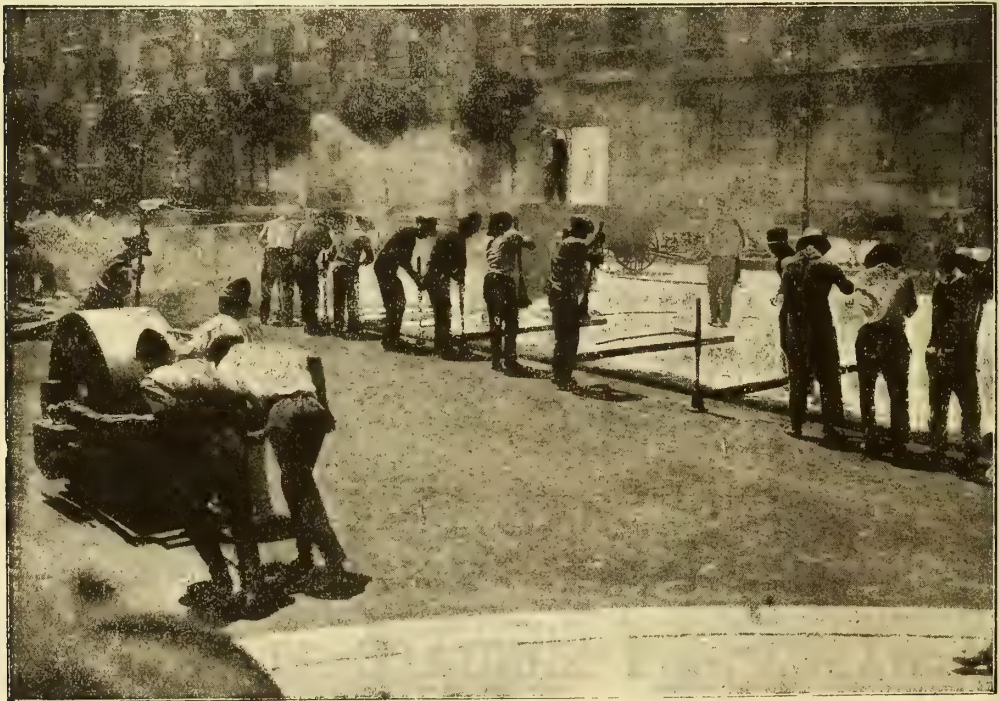
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# **INTERNATIONAL REVIEW OF EDUCATIONAL CINEMATOGRAPHY**

**ROME**

**APRIL  
1932**



**LEAGUE<sup>OF</sup> NATIONS**

**MONTHLY PUBLICATION  
OF THE INTERNATIONAL INSTITUTE OF EDUCATIONAL  
CINEMATOGRAPHY**

# INTERNATIONAL INSTITUTE OF EDUCATIONAL CINEMATOGRAPHY

## LEAGUE OF NATIONS

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# GEOGRAPHY TEACHING WITH FILMS

by Prof. Felix Lampe

A film becomes a teaching film by reason of the presentation of its contents and the possibilities which it presents for use in teaching and study. In the geographic teaching film, it is first necessary to know how geographic matter can be adapted to the cinema and how it can best be registered on film for use in education.

## I.

Geography is a science of space and the film is simply a representation of space and the objects contained in it. Geographic matter is therefore suitable for statement in Cinema. It may always be asked, however, whether the film, permits of showing one by one the properties of geographic space or whether some of these are omitted by elimination.

The terrestrial surface studied in geography has three dimensions : the film like all other images has only two. Relief models accurately made of geographic objects are the only true method of demonstrating them and then it is upon a very greatly reduced scale. But they are very expensive, difficult to handle and difficult to place so that each pupil of a class is able to see all details clearly. Two dimension graphic representation, particularly, in the form of luminous projections does away with this inconvenience. Globes, reliefs and models can still be used but they are projected on the screen and in a film the globe can be rotated so that its details may be visible to all. In the same manner all faces of models and reliefs can be shown consecutively and thus the film makes up by movement for the lack of a third dimension. The film will always give better representation of geographic space than fixed projection, better even than photos taken during a voyage, for by its qualities of changing perspective it augments the plastic value of country-side.

But besides its many advantages the geographic film has also its faults and these must be recognised both to put into relief the advantages and to eliminate the faults themselves.

Reality is the true field of geographic study. The eye is for master and pupil in geography the most precious instrument of study. It is upon the quality of vision that the influence of images depends. No one could see in one glance the whole terrestrial surface and its evolution over thousands of years and conceive of it as a unit impression and even if it were possible to do so it would be even more impossible to communicate the impression to other people who had not noticed the same points. Excursions and travel with pupils are useful and necessary ; however they must be complemented by other means and even what pupils have seen with their own eyes should be explained to them if only to show them the method of creating a living image from one on paper or on the screen. Ancient Egypt had maps and plans ; and in ancient Greece the science of geography was termed : description of the earth.

The geographic map is a means of representing earthly space ; it is marked with inscriptions and symbolic signs. It leaves aside the unstable factors and includes only the stable. It does not show in the plan of a town the changes in the buildings, streets and public squares, nor the pedestrians, nor the vehicles, nor the vegetation. The coastal map does not show the movement of tides, the river map does not show high and low water levels and the mountain map does not show the snow limits for each month in the year. Maps and plans are not necessarily fixed projections they may be included in films and thus the above particulars may be communicated. The map begins to live and shows the modification of lakes, changes in sea coasts, the increase and decrease in the size of marsh lands, the shifting of population and the variations in frontiers showing the enlargement of States, their building up and breaking down and in the same way the transformation of the earth's surface by volcanic disturbances, earthquakes, geysers and also the movements of glaciers. The Cinema map modifies the scale of space but it does not differ from the ordinary geographic map simply by its mobility of content, a geographic map is not instantly and easily readable to everyone who sees it. It is essential to learn how to read it, to learn how to learn the symbols for rivers and towns, etc. A synthesis is far easier when these facts have been shown one after the other, when a complete idea can be built up from clearly perceived details.

The special aim of the geographic film is to render the map comprehensible by the study of those elements which act in geographic transformations and by using the principles of teaching.

Besides the map, other means serve to indicate what might be represent-



ed by pictures, statistics, figures and words, these are diagrams, curves and graphs of all kinds. Elevation and profiles complete maps and plans ; the attempt to give a vertical reconstitution of the the layers of earth, water and air which form the earths surface. What we have said of geographic maps and plans applys equally to theses aids to study. Films on a synthetic basis can also show the formation of geographic matter as well as fixed projections which must be analysed with effort on the part of the spectators.

All these means of describing the content of geography have something abstract in them ; they are not in constant touch with reality. It is as if a veil of thought separated maps, diagrams, graphs and elevation from the life of the country, at least for those who have not yet learnt to read in them Nature and the surface of the earth. Views of towns and country contain the most immediate impression of reality ; they represent exactly the freshness of the vegetation by which plains and mountains are covered. They give the real impression of the countryside, with an indication of its climate and natural resources without which it is difficult to know the influence of heat, wind and water on the soil. The indication of vegetation in geographic space is of the greatest importance if only to show the aspect of the place. So too are the representation of man's works upon the earth, they are the evidence of agriculture, industry and transport. Geography known that the analysis of a countryside is its principal task. The geography master brings back photographs and drawings of the countries he visits in order to be able to interpret and describe them. He shows his pupils how to analyse a countryside from certain pictures of it in order that they may subsequently be able to do this for themselves with other pictures of different countrysides and so sharpen their powers of vision. The film, an essentially synthetic instrument of teaching seems out of place here as in the study of architecture which deals with immobile masses.

Geographic space cannot be understood as dead, without movement, purely stationary. The world of water, the sea, rivers and lakes is alive, the atmospheric layer is full of clouds, dust and rain and a quantity of atmospheric phenomena which furnish excellent opportunities for the Cinema. Even in the most immobile part of the earths surface there are a variety of phenomena such volcanic eruptions, earthquakes which form excellent subjects for the Cinema.

The geography of the organic life of plants, animals and men is rich in movement ; this does not consist simply in a collection of animated objects,

on the contrary it must be stressed that nothing on earth has absolute immobility but the rythms of the many movements are simply extremely various. The speed of a river is different in mountain and plain, the transformation of a river bed may require decades or centuries, islands appear and disappear, mountains rise up and subside but most movements in geography are too slow for the human eye to perceive. The memory of even a generation cannot fix the changes of the countryside during that time. Other geographic movements on the contrary are so rapid that men cannot realise them. And from all this it is apparent that geography should start from the concept that the surface of the earth is not immobile. No less imagination is required to conceive of mathematical space although this has no corresponding reality it is a pure conceit ; the mathematician works in a unlimited space of four dimensions. The geographer works in a restrained space gifted with dynamics. Exterior and interior forces act on the earth surface, cosmic and telluric forces emanate from the globe itself. The play of these forces can perhaps be observed in nature but in many cases it can be seen and studied in the physical, geological and geographical laboratories in a simplified form and without secondary manifestations of a confusing nature. The film can register these forces in their movement either in the laboratory or in nature and reproduce them for the benefit of those who can never attend the actual happenings. Besides those dynamic phenomena which are perceptible to the human eye, the film permits also of the geographical inspection of imperceptible phenomena by means of slow and fast movement Cinema. Perhaps it is only an intellectual distraction to represent geographic events such as the movement of glaciers, the formation of dunes, silting up of harbours, erosion, etc. in the same way as the growth of plants is shown, for the latter move so much more rapidly but it is nevertheless a means of demonstrating geographic dynamics on a large scale. In this matter the geographic film is a far more efficient aid than the fixed projection which might seem in the first place more adapted to the purpose on account of its immobility of content.

It must not be thought that in geographic dynamism, particularly as concerning morphological processes, verbal exposition is to be done away with for it remains the most supple and in some cases the unique means of communicating facts which no visual representations even when simplified and distorted for instructional purposes, can replace. Cinema projection and fixed projection can never give a perfect illusion of reality. When we see in a film of country or town, the grass blowing in the wind, the leaves falling from trees in the storm, clouds running across the sky or waves on the sea,

we imagine that we are finding reality. However it may easily be asked whether these movements and rhythms are essential to geographic space or whether they are simply incidental phenomena whose absence would not change the character of geographic matter and whose movement serves merely to distract the mind from geographic facts. If the importance of a Cinema scene rests in what is inanimate all movement would diminish its value. A geographical film like all other films should be full of movement but this should not be accessory or the film will not be a teaching film ; on the other hand without movement the film is always geographic teaching projection even if it has no particularly cinematic qualities. It is not necessary that each scene should be animated but each scene should exercise a certain dynamic influence ; the passage from one scene to another is more important than the movement in each individual scene for this is what constitutes the essential value of the film. In the theatrical film, the action, the characters and the drama are the continuity. In the teaching film the continuity is simply the sequence of ideas. In the biological teaching film, the matter is grouped according to life phenomena ; it is not easy to know what should give the continuity in a geographical film. It is certainly an error when a sequence of views are shown in which the movement is purely accessory and when the sequence of the views rests upon no logical evolution of subject matter.

Certain properties of geographic space are opposed to film representation, geography is a world science, the objects studied are immense. No one would think of including Rome, Italy or Europe in a single glance. A series of detailed observations are necessary which form in reality and then in the images a true representation of the original. The film is synthetic but it nevertheless is composed of single images, the whole idea is conveyed by mental process. Besides the globe, the map is the only method by which we can give a visual impression of a whole country, continent or hemisphere ? The map reproduced in the film at the end gives form to the foregoing details. Even in views which the eye could grasp in one glance, the film is synthetic, cutting up the horizon into several pieces and thus reconstructing the original scene. Reality is contained in the field of our vision but it is rarely confined as is the field of a cinema camera in a precise manner. When looking out of a window the same effect is obtained. The screen often groups or selects from reality in a manner which is agreeable aesthetically and from a pedagogic point of view for it thus draws attention to a particular part of the whole scene. It is then both artistically and pedagogically important that the con-



tent of the scene should correspond to the size of the cameras field. The immensity of the sea and the imposing aspect of a complete chain of mountains are thus hard to convey in films.

Vesuvius seen from Pompei has not same the aspect as when seen from Marigliano ; in order to know the mountain well one must go all around it, ascend to the summit and see the lava flows and then from all these aspects compound a general impression. The film should do all of this and even fly across the top of the crater in an aeroplane, then one would have a real impression of the volcano to which might be added a map of the surrounding territory showing the course taken by the airplane. The same system applies to films of towns, etc. In reality the observer is always in the centre of his geographic subject, he forms a part of the countryside which he has to study while when looking at a picture or relief work he feels himself before it and apart from it. Above all is this dependant upon the point of view. In order to bring out all geographic characteristics the observation should be made from above, from a tower, mountain or airplane. Then the panorama has something in common with the map or plan. Thus, films taken from airplanes have the advantage of a certain plasticity and eliminate the necessity of learning to read as in a map.

By geographic totalism is meant the entire contents of the region to be studied and all its particularities — the form of the earth surfaces, the climate, the hydrography, the flora and human activities, they are all interdependant. They are also the result of influences distant both in time and space.

All these aspects can be presented in a geographic film, partly by real views, partly by maps, graphs, sections and plans. But the frame, the limitation of the cameras optical powers sometimes gives a similar limit to the value of the film. I once passed many hours in on a hill behind the Stolzenfels Castle on the Rhine in order to take films of the countryside first in sunlight and then with a cloudy sky ; in the foreground were the castle and the valley of the Lahn. I wished to register the different aspects of this country which seemed to live and breath in the sun. The films were photographically successful but they did not give this impression. The spectators thought that the variations in the light were defects of camera or projector. The limited frame cut out sun and clouds upon which depended the light changes ; also the changing temperature which had added greatly to the original effect was of course lacking.

This leads me to speak of the soundfilm ; in geography the noises and sounds have not the same value as in biology, technology or other subjects

using the film. In the first place here is an example furnished by a biological film. A sound and colour film of seals was taken in a zoological garden. Ensemble views gave the relative colour values excellently but in close up it was seen that the colour of the animals changed according to whether they were wet or dry. Suddenly the sound of birds came through. This incongruous noise had been caused by birds out of the original camera field but within range of the microphones. The sun was likewise out of the visual field but its influence was better known to the spectator and therefore was less lacking than in the alternately bright and overcast scene of Stolzenfels. It is here evident that the effect of a film depends not only on the presentation of its content but also on the aptitudes of the spectators. The teaching of geography is accomplished with the aid of the eyes; sound however also plays its part in, for instance the sound of the sea, the roar of the avalanche, the thunder of the storm and the noise of the brook. All the sounds of organic life, and particularly that of men, the noise of the town, the sound of bells, the din of a factory, and the call of the muezzin help to characterize a countryside, they are however very much less important than the visual side and they are not very well reproduced on the sound film so that in teatrical films these sounds have to be produced artificially in order to give the illusion of reality. Sound film recording gear is also very expensive and difficult to transport so that it is questionable whether it is worth while taking such apparatus on long geographical trips. Post synchronisation can help in this matter but then the documentary quality of the sound is lost. To end these considerations of the Cinema as adapted for use in geography, it is necessary to observe briefly that the genetic element, as concerning human geography and the teleological element also belong to geography but they cannot be shown in films as they are to be explained only in words. When the geographer describes the actual state of the earth surface or one part of its surface, he knows that this is the description of only one moment in a continuous transition acting under forces whose rhythms are extremely variable. This conception does not make geography a science of time for it already is that, for there is in it a confusion of time and space, the rotation of the earth, the course of the moon around the earth, the astral revolutions in the universe, the displacement of earthly poles and axes, all these telluric movements in space regulate the duration of days and nights, years and months, the condition of seasons and so the film can give a representation of these facts in space both by real views when these are obtainable or dealing with greater things by drawings. It would be useful if the lecturer would

sometimes give a verbal explanation of the film and the soundfilm makes this easy but here we come to the second part of our problem, the use of the film in the teaching of geography.

## II.

Up-to-date, very few geographers have gone into the question of what the film can bring to geography and very few producers are familiar enough with this science to have a reliable judgement in the matter.

And this is the reason for there being so few successful geography films. There are many cases where geography has made bad use of the film and where film has made bad use of geography. Teachers should be informed, not only on the matter to be taught but also upon the manner of teaching it. The instruction of children and even adults should not be limited to the exercise and application of discipline and the master should try and construct a bridge between the pupils and their subjects generally and in this case between pupils and geography. In this connection the film can be a precious instrument but its method of use must be known and adapted so that it can be used easily. It is false to think that the geographic film can teach by itself that and therefore the master is superfluous. A country side must be explained to children by a master so that he can open their eyes to certain things. The indications given in the first part of this article have shown that globes, sections, reliefs, models, maps and fixed projections should be explained either by a master or a manual which the film does not replace. It is above all necessary to consider the age of the pupils and their class ; the teaching film made for a large public is less suitable for individual tuition than the manual, the globe, slides, etc. The master should not only know his pupils and what he has to reach them but also the rudiments of the Cinema as a teaching aid and the details of films available.

From the purely scientific geographic film to the popular geographic film, there are all kinds of films having to do with geography, different in the way in which they present the subject which is in turn dependant upon the public for which the film was intended. We will leave entirely to one side geographic films with plots and also those publicity films made by travel agencies, etc. They are to be reproached less with wishing to amuse than with using the magnificent scenery of India, Africa and the South Seas as a background for love scenes, crime and detective stories whose sensational nature distracts the mind from the geographic aspect of the country.



The films often falsify the natural material, the lives of animals and even the lives of the inhabitants. Even films of hunting and exploration have been tricked and changed to attract and excite the public. These films serve to falsify impressions and are thus anti-educational. As all teaching films the geographic teaching film should be accurate and natural.

The scientific geographical film does not seek to excite the public, it has an aim simply to furnish the material for the extension of human knowledge. Its role becomes greater and more important in scientific exploration ; much progress in this way has already been made but still it plays but a small part as yet in measurements, observations, research and the organisation of the traveller's safety, etc. Only the purely scientific work affords it what is as yet a small place. Many incidents are placed outside the power of the camera because they are of an accidental nature. An attempt could be made to re-enact these happenings but the scientific film should not sacrifice its documentary quality in this way.

A true geographic teaching film should pay attention both to the public and to geography. The presentation of the scenes, the "montage", the titles must vary according to whether the film is intended for children of ten years of age or for adults or for pupils of a professional school. Artist and teacher do not conceive of a film in the same way. The master will naturally consider not so much his own viewpoint as that of his pupils. In the beginning of film teaching the master must observe the faculties of his pupils and their facility for describing what they have seen and for developing it according to their imaginations. It is a mistake to think that the child is passive before the film for it often participates in the action on the screen. The master should be careful to note the confusions which a film may bring to the minds of pupils and to give precise information on the subject so that the confusion is removed. The film can also be used for the study of several predetermined questions. To extend the study maps and pictures can be used. In certain cases advance preparation for a film is advisable. But in this care must be taken not to eliminate the interest of the film by describing the action too closely. The movement in films influences pupils unconsciously ; the more films they see the greater their powers of perception and appreciation become. After showing part of a film it might be good idea to stop the projection and then ask how they think the film will develop. This stimulates the imagination and interest. Another idea is to make the children describe the scenes verbally as they pass on the screen and thus develop power of expression, teaching them to produce concrete ideas and to make

abstractions from their impressions. This is particularly important in geography. Geography is rich in detail. There are no two mountains, towns and rivers that are exactly alike, however, geography has to establish categories and types after taking all aspects into consideration. This system of induction from details to typical forms by comparison of characteristics, facilitates the cinematic synthesis. A verbal exposition is however always necessary in order to give the relative importance of characteristics in the analysis. The less titles there are the more attention the child will give. A film accompanied by a lecture, synchronised or not, gives matter for discussion between teacher and pupils.

The synchronised geographic film with a lecture is preferable to the silent film with some musical accompaniment for an adult audience. But in any case a film accompanied by a lecture given on the spot by a person acquainted with the film is the best method, for then the lecture can be adapted to the audience. It has been the fashion to accompany films with soft music and a lecture simultaneously. This merely serves to distract attention. The film lecture should say only what is not shown and what cannot be perceived easily by the spectator. It should rather suggest trains of thought and point out details which the public would be really likely to miss.

The educational film is not yet sufficiently appreciated as a method of continuing the education of children after they have left school and as a method of adult education. It has been desired to create for these audiences a type of film with a light dramatic action. This might be done by giving the commentary or attendant conversation something of the form of the popular scientific essay. Other domains akin to geography such as the history of civilization, ethnology, sociology and political economy could also be treated in this way. When the traveller gives this impressions not as a geographer but for the public in general he gives to the instructional film as very fascinating quality.

What we have said in the preceeding pages on the subject of the geography teaching film might be equally well applied to the teaching film in general. Whether a film be artistic or pedagogic, its contents has less importance that they way in which it presented but the intervention of the master in the use of the teaching film is of the greatest importance. A geographic film of any kind, used by a really capable master can have better effects on pupils than a good film used by a poor master.

*(From the German).*

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# HYGIENE PROPAGANDA BY THE CINEMA IN FRANCE

by M. Lucien Viborel  
OF THE INTERNATIONAL OFFICE  
FOR HYGIENE PROPAGANDA.

## Social Hygiene Propaganda.

Novelists, heirs perhaps of the great Jules Verne, amuse the public of Both Europe and America by their "anticipations". They show us how we will live a few centuries hence, how future inter-planetary wars may be fought and how we may travel to the moon. Let us instead reserve the action of this "time machine" and cast our minds back to fifty short years ago (not a long period in the history of human affairs) when it is certain that few people would have understood the meaning of "social hygiene".

### *What is meant by Social Hygiene.*

Hygiene is the art of preventing disease. But, individual prevention loses its value when contamination reaches throughout society. And is the society not menaced by such things as : tuberculosis, venereal disease, infantile mortality if we do not take care to propagate prophylactic measures to the majority of the population ?

And so social hygiene must accomplish its purpose by educating the public.

Ignorance is the greatest of our ills and that ignorance which was general fifty years ago still persists in some quarters. People risk their own, their childrens lives and the future of the race because they are ignorant of the dangers.

Here then is the role of Social Hygiene Propaganda ; its first task is to educate the public, to show the evil and the remedy to the populace and to teach in a practical and attractive manner the way to bring up healthy children.

For this work there is no more precious aid than the Cinema, under clever direction it can become the most excellent of educators.

### **The Cinema attracts and demonstrates : it can create Hygienic Education.**

In France educators are coming more and more to appreciate the value of the Cinema. It is considered as a powerful element in intellectual, moral, technical and sanitary education which has proved its merit and should be systematically adopted.

It must be stressed that the number of "visuals" is considerably greater than the number of "auditives". There are supposed to be eighty per cent of the former. From this it is easy to explain the striking success of the Cinema. DESCARTES remarked that "there is no thought without image", today he might have said "animated image" which is not only an aid to thought but to memory.

Professor Leon Bernard, the great authority, wrote : hygiene cannot become part



of habits until it has become part of the mind psychologically automatic ; nothing can be expected from force or from theoretical teaching ; the effects of the lack of hygiene must be shown ; the facility and efficacy of hygiene and the social and individual benefit resultant. No instrument could be better for this purpose than the Cinema, which by documentary films can expose ideas which have been but hazy and which by films with plots can succeed in making hygiene attractive.

Children like life and movement and that is why the Cinema is one of the most powerful ways of influencing the child mind and that of the adult. What the eyes have seen is added to what they have read and what the ears have heard. The "universal language" of the Cinema is to be stressed. No lecture on hygiene is profitable without the projection of a film. This latter is understood by everyone because it teaches directly.

### **What is the Educational Value of the Cinema for adults ?**

A school inspector for the Sarthe answers :

"Many young people come to adult courses because they know there will be projections. The Cinema teaches them all to avoid temptation and return to what they were taught in school".

Another says :

"It is a precious aid in popular education, in hygiene and an excellent way of spreading prophylactic measures". And again : "It facilitates the work of doctors and social societies for it teaches people not to avoid medical help". (primary inspector of Châtillon-sur-Seine).

"The Cinema brings joy and health into the villages. It is a great help in hygienic education for rural populations unaccustomed to intellectual effort".

### **The role of Automobile Units and Their Working Methods.**

It is for these reasons that the 10 motor units of the General Propaganda Commission of the National Office of Social Hygiene fulfill so crying a need and meet with such success.

All districts in France and North Africa are provided with regional motor units for social hygiene propaganda each within an area of about 10 departments working all the year around.

Each Unit comprises the following staff : one lecturer, one chauffeur-projectionist ; material : generating set, projector and screen, collection of films, collection of pictures and stock of brochures, tracts and posters.

The result, apparent and concealed, in benefit to the population of these most remote and isolated villages, of these lectures free film demonstrations and tracts, can scarcely be imagined.

The work of the motor units is the essential and fundamental task of social hygiene propaganda. *It has far-reaching and certain results.*

An Ardennes schoolmaster writes :

" Besides hygiene lessons given to children in accordance with the circular issued by the ministry, an attempt has been made to instruct the public with a view to avoiding social diseases. The Cinema has been the principal instrument in this attempt and I think that the influence of the images on the public is greater than that of the finest lectures ".

Almost the entire population, on account of the shows being free, as a result of considerable publicity given to them in the local press and the fact that the children take home circulars from school with reference to them, attend these informal entertainments.

I have never failed to hear after a show many expressions such as " It was fine and instructive ". This suggestive phrase shows that the object of the shows is attained.

We might give hundreds of such incidents which are very valuable to us.

### **The Educational Cinema.**

And now the school cinema. Thanks to a great inquiry made amongst school teachers in France and Algeria and approved by primary and secondary inspectors we are able to get some general idea of the use of the Cinema in hygiene teaching throughout 69 departments.

### **The Working of Educational Cinema.**

At the moment educational Cinema is rapidly extending throughout France and North Africa and we perceive the organization which has gradually evolved.

School cinemas are dependant on departmental offices ; regional offices have come into being in some districts and these will cover an ever extending field. Our inquiry has already shown us their working.

L'Office Cinématographique d'Enseignement et d'Education de la Région du Nord. — L'Office Régional d'Enseignement Cinématographique de Nancy. — La Cinémathèque Régionale du Massif Central. — L'Office Régional d'Enseignement et d'Education de Nîmes. — L'Office du Cinéma Scolaire et d'Educateur de la Région Stéphanoise. — L'Office Régional du Cinéma Educateur de Lyon. — L'Office Algérien du Cinéma Educateur. — L'Office Régional du Cinéma Educateur du Maroc. — Un Office Régional dans l'Ouest and l'Office Régional de la Région Toulousaine, are perhaps already in existence. Finally, l'Office Cinématographique d'Enseignement et d'Education de l'Académie de Paris.

These offices serve the various film users in their departments but all French schools are also supplied by the various central film libraries : Musée Pédagogique, Rue Gay-Lussac, Paris (which furnishes films to regional Offices and several universitites such as Bordeaux and La Gironde); Ministère de l'Instruction Publique; Ministry of Agriculture (which also supplies regional Offices); Cinémathèque Nationale d'Enseignement Professionnel (dependant on the Sous-Secrétariat d'Etat de l'Enseignement Technique); La Cinémathèque de la Ville de Paris (founded as a result of a municipal vote, for uniting all films for use in Paris schools).

We may note particularly the Cinematek which provicdes films specially made for the fight against social diseases, La Cinémathèque de l'Office National d'Hygiène Sociale et du Comité National de Défense contre la Tuberculose.

In 1929 the National Federation of Educational Film Offices was formed in Paris, and the inaugural session of the I. I. E. C. was held in Rome. In April 1930, the Congress on International Educational Film Activity was held at Algiers.

The development and organisation of Educational Cinema in France are now therefore accomplished facts. Let us consider the ground covered. We may say that the educational film movement began during the war in 1918 when the Comité National de Défense contre la Tuberculose, seconded by the Rockefeller Commission had the intelligence, at a time when very little educational Cinema was used, to understand that the film could undertake a great part of the task of teaching social hygiene by rendering it in an agreeable form.

With this aim, motor units traversed France for a period of five years, stressing hygiene lectures with cinema shows. The result was a tremendous movement of public opinion towards the perfection of public health.

This campaign continues throughout France and North Africa as we have said above. During and just after the war, educational films were unfortunately very rare but this is now changed. The first motor units showed films lent by the American health services : the Rockefeller or the Red Cross mission ; then came scientific films by Doctor Comandon, microscopic films dealing with microbes, etc. a small total. Now our cinematek contains more than 500 educational films and other are being constantly added by production.

On the subject of tuberculosis alone, we have nearly 120 : we either show sanatoriums, preventoriums and dispensaries, which form our anti-tubercular, armament or the prophylaxy, causes and effects of the disease together with the hygienic methods used to prevent it. We have also admirable films on child welfare certain of which arouse the interest of all mothers ; films on the dangers of venereal disease : squalor in the home, cancer, decreasing birth-rate, contagious diseases ; malaria, diphteria, general hygiene ; milk hygiene and propaganda for the beneficial effect of water.

We have the satisfaction of seeing projected in the local cinemas of Paris and in the large halls in provincial towns, some of our admirable films against venereal disease : " Il était une fois trois Amis ", " Le baiser qui Tue ", " Le Permis d'Aimer " ; that destined for North Africa and produced in French and Arab editions, " Conte de la mille et deuxième Nuit ", also " Le Voile Sacré " showing the high office and duties of nurses, " Ames d'Enfants " for the struggle against squalor, " Maternité ", equal in poetic country scenes and high moral quality and enthousiastically received by the masses.

We owe to M. Jean Benoit-Levy the greater part of the films cited above and above all one which contributes in seven lessons to child welfare, " La Future Maman ". How many future mothers and school girls have had heart and mind prepared with the finest precepts of child welfare through this effort of Doctor Devraigne and M. Benoit-Levy ! I am pleased to thank them here on behalf of many thousands of teachers.

### **Criticism and Plans.**

Should we then conclude that all goes as well as possible in this branch of the Cinema and let it develop as it will ? Teachers themselves have given us their criticisms.

It would be excellent to fulfill the demands made by the users of these educational films which seem to us to have so much wisdom of a practical kind :



1) In making films, the age of the intended child audience should be taken into account.

2) Obtain from the Ministry of Public Health a list of all organisations supplying films dealing with hygiene together with the conditions of loan and rental so that teachers may be able to procure suitable films as quickly and easily as possible.

3) Films and projectors allowing fixed projection of the single image should be universally employed as this is an instructive practice for drawing attention to particularly interesting parts of the films.

It is also interesting to note the way in which the propaganda of Hygiene by films has been organised in various parts of the country. For instance, the working arrangement adopted in Meurthe and Moselle, the homeland of social hygiene.

A special hygiene commission of the Cinema Office was charged with the organisation of hygiene teaching in two degrees :

1) Elementary hygiene instruction by means of the Cinema in schools popular and post-scholar education lectures accompanied by films.

2) A reinforcement campaign made by the technicians of the above commission or other qualified technicians. Lectures are preceded by public invitations ; films are of a more advanced type and contribute to the propaganda against social diseases.

Here is another system working in the department of the Rhone : Every Thursday the following may be found in the Lyons press :

“ 28 educational and recreational Cinema programmes will be given today ”. A list of halls and programmes follows. The programmes of these Thursday shows are composed and controlled with care. The films are chosen by the Commission de Vision and they assure the success of this controlled Thursday. They are also distributed around Lyon and in corresponding departments. The Regional Office originally organised these controlled Thursdays. It now sends out every Thursday 18 programmes totalling 20.000 metres from the beginning of October until the end of January.

Must the educational sound film predicted by William Fox at a recent meeting of American film personalities be taken into account ?

William Fox declares that he wishes to extend and improve educational films of all kinds according to a large programme for both children and adults.

Let us judge this new scheme by its results. It seems rather premature and scarcely likely to improve on our present excellent methods in France.

Can we in France accord a certain value to the results obtained by the Cinema in the battle against disease or the teaching of hygiene ?

The almost unanimous opinion of our correspondents is that it is yet to soon to judge the future of the Cinema in this field by the results already obtained but the general opinion is that these results have the greatest promise for the future.

With the instrument which we have already perfected to such a remarkable degree, with the rational and practical organisation at present in existence, with our competent and devoted teaching staff, all hopes are permitted us for the complete success and triumph of the educational cinema and by this triumph we may assure the extension of good public health.

*(From the French).*

## CULTURAL FILMS AND SOUND NEWS REELS

by Professor A. Hubl.

The Lampe Commission has upon several occasions drawn the attention of the German public to the educational value of sound news reels and we think it opportune to recall the fact that the "Urania" of Vienna, the principal Austrian sound projecting cinema, has given many programmes of this type of film since June 24th, 1930. The programme usually included six American sound news (Fox, Paramount), two European sound news, 1 or 2 European silent news or other European item, and finally a short amusing or artistic film.

It was possible to commence this series of programmes early in the summer of 1930 as sound films from America were not barred from entering Austria.

The following speech made by the author at a special press view of the above series of programmes given on June 20th, 1930 will serve to show the spirit in which the programmes were given :

Ladies and Gentlemen,

We have had the audacity to invite you here where we have become your competitors and we do not even hesitate to ask for your support in our enterprise. The sound film, made known to Austria two years ago by the Urania — perhaps in another ten years it will introduce the sound telefilm — now competes with the press by the reproduction with sound of current events and by the lifelike manner in which it is able to render events.

The silent film had already entered this field although insufficiently equipped. In New York, cinemas the arrival of an airship was shown on the screen three or four hours after the event and you will certainly remember the occasion on which the Austrian Chancellor M. Schöber attended the first showing of a film about the police ; he was filmed as he entered the cinema and the print was shown on the screen at the end of the programme — an extremely rapid instance of reporting.

You know too that in Germany the registration on sound film of election speeches was accomplished with success. The orator himself was not present but his speech was reproduced before the crowd by means of a sound film reproducing unit contained in a motor car.

The sound film is not yet in a condition to reach the individual as does the newspaper, but telecinema will doubtless establish this relationship in the not very distant future.

The importance of sound film reporting is already understood in America where special sound news theatres are working. Paris has also a cinema of this kind.

In consequence of this new reporting development, the Hearst Press has already obtained interests in several American cinema enterprises and not without good reason.

A new era dawned five hundred years ago when printing was invented. The printed word began its reign to which we owe the present development of civilisation in all classes. School, popular and scientific education received a tremendous stimulus and journalism became a world power. The philosophical movement of the XVIIIth century was the end of the triumphal march of the printed word and from that time its domination began to fail. Does not Schiller talk of a century of terrible paper spoilers ?

In the XIXth century this lassitude became more evident ; teachers began to ask for an intuitive method and newspapers began to publish illustrations. Then came the discovery and slow improvement of photography and finally about 1895, the Cinema and now thirty or so years later the sound film.

As five hundred years ago a new age now commences. Already schools use photography, the child no longer knows the world simply through cold printed descriptions, the true image is projected by means of slides. Today progressive teachers are fighting for the introduction of films into schools, weekly and even daily papers can no longer do without illustrations because the Cinema has its own visual reporting system and the results are now being shown with sound. Whilst previous centuries knew the world in abstract, our epoch sees and hears events themselves and is thus able to form a more vivid and striking impression.

If one also considers the invention of radio which foreruns that of television and the telefilm one begins to see the future very clearly. The decline in reading becomes more and more accentuated whilst the development and success of radio, the great attendance at cinemas and the approval of sound films show that the modern man, tired by an increasingly mechanical work, seeks direct impressions of sight and sound which save him the trouble of assimilating and imagining the meaning of printed words.

This state of affairs has influenced the "Urania to organise on Tuesdays, Wednesdays and Thursdays throughout the coming summer matinées devoted to the projection of sound news from all over the world. These will go by the name of "Tonfilm-Wochenschau". Each week a new series of films will be shown. These shows are destined to complete the presentation of geographic and ethnographic films which generally treat in a fairly complete matter, large subjects such as : travel, exploration, etc. They will give a series of contemporary events, a glance at our epoch as seen by the camera and above all by the sound camera.

The sound film permits the presentation to the public, of the most recent events throughout the world in a particularly lifelike manner, a great number of more or less important incidents all of which are characteristic of the countries from which they come. Trials of modern Cinema art and technique, songs and dances, an amusing cartoon will complete these programmes following on the news items.

This kaleidoscope of the modern world will try to give a true representation of life through sound and image without tiring the spectator as the book or newspaper does the reader and at the same time to be more captivating than the illustrated paper.

*(From the German).*

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## STATISTICS ON THE SCREEN

by Doctor St. Zurukzoglu.  
OF BERNE

Statistics, that arid science whose publications seem a mere conglomeration of dull figures to the uninitiated, would not at first seem to lend itself to presentation on the screen. The Cinema has, however, conquered one domain after another so that it was not ridiculous on the part of the Swiss Federal Statistics Office to decide to make a film upon the occasion of the Swiss Exhibition of Sport and Hygiene at Berne. The aim was to show the flux of Swiss population and those factors which influence it, in other words to show the public the statistical side of Hygiene. The task of writing script and making the film was confided to me and I had to study the matter of demonstrating statistical results in a way suitable for screen presentation.

In the following, I will expose briefly my conception and the results obtained in the making of this film. Let us first see how it is possible to show clearly marriage, birth and death figures. In the first place the statistician must renounce his complicated figures and limit himself to the most important facts, then he must achieve the reality which he has abandoned for abstract thought by quoting examples from daily life. The style should be something like that of the newspaper narrative and the need for charts and drawings is obvious.

Another way of setting about it would be to compose a literary episode something in the type of Tristan Bernard's "The Statistician's Fiancée". The other shows, through the mouthpiece of the fiancée and by a letter the importance of their marriage in relation to that of all the marriages in the world. In a very witty way he ridicules the habit engaged persons have of considering themselves the centre of the world, and this by statistics. It is a question of adapting either of the two methods mentioned above for the screen. In principal this is possible. It would indeed be easy to invent a plot and sow the speeches liberally with statistics. But there is one objection; artists would be necessary and of the best kind, even then it would scarcely be possible to disguise the fact that the story would be purely secondary to the figures. Difficulties increase with the complexity of the figures which are to be communicated.

There, therefore, remains only the film which follows thought with illustration, the "idea-film". The old type of educational film, such as one always used to see and which is still all too common, consisting simply in a string of boring explanations, may be of instructive use to specialists if accompanied by a lecture. But for a large public, dryness must be abolished. Happily, the technique of the Cinema has advanced sufficiently to enable us to take illustrations of our thesis from all types of life. The art of the composition of these scraps into a whole consists in giving them a logical sequence. From the impression given by the image the spectator passes to the thought.

For the film in question we chose as the principal theme the progress of hygiene in the preservation and prolongation of human life. This permitted us to show death rate figures and causes of death. These have a great effect upon the fluctuation in population density and so we could go on to show the relations between birth and death rates and dwell upon

the problem of the decreasing birth rate without however suggesting any solution to this grave problem. The film presented by the Federal Statistics Office shows the dynamic advance of Hygiene and Medicine in Switzerland and its influence on the population with a view to the future.

The first part of this film, which forms an introduction, shows a mother's care for her child and also various scenes in a nursery. These first scenes represent the text : " Life is the supreme gift ". Scenes in the life of a medical student are then shown, followed by scenes from life of all descriptions, always accompanied by the suggestion of the continual menace of accident and disease against which protective measures must be taken : a train passes at full speed but the crossing gates shut just before it passes ; workmen cut down a tree but make sure first that its fall will not injure them ; other workmen take cover to avoid the flying stones resultant from the explosion of a mine, etc. Finally the sound of bells announce the arrival of Death in its traditional form, scythe in hand, to remind the spectators that precautions must be continually taken.

The views which follow are representative of the following text : " In our fine country of high mountains, with a difficult soil, the happiness of the population depends upon the preservation of its strength and health ". Man is finally represented as making his own happiness and that of the entire people ; means must be found to enable him to do this. Different scenes in the lives of individuals are then shown, a baptism in the Appenzell country provides an opportunity to include beautiful views of a splendid country side in early spring vivid with the peasants in native costume of charming tradition. But another text appears stating that death must always be fought against and the same country is shown in the winter ; the villagers accompany a corpse to the cemetery.

The end of the first part is devoted to several incidents at the Federal Office of Statistics during the compilation of birth and death rates. Adding machines are at work compiling these figures from original information.

The second part of the film opens with a shot of a river flowing out into the sea, illustrating the flux of the generations into infinity. In times past, plagues, wars, and high infantile mortality prevented the normal increase in population. This thought is illustrated by a Holbein engraving showing the dance of death and that of the high infantile mortality is represented by a distinctly impressive picture of the mortality in a noble Zurich family in the 17th century. Here the tree of life is represented with 18 blossoms of which 12 fall dead thus illustrating the premature death of 12 of the 18 children in the family. Animated drawings then show the growth of the Swiss population from 1,600,000 in 1780 to 4,100,000 in 1930. This increase is chiefly due to the spreading of hygiene and science to fight against disease. Great plagues and epidemics have been partially conquered. This is shown by the names, in flaming letters, of the various human dangers such as cholera, smallpox, etc., which are dispersed by the blow of a fist representing sciences of hygiene and medicine. Graphs then show the reduction in deaths due to tuberculosis and the reduced infant and general mortality etc. Then figures on a clock, the angels of life and death, show that a child is born in Switzerland every 7 minutes and that a death occurs only every 11 minutes from which it is evident that the population is steadily increasing. It is then shown that emigration is practically balanced by immigration. This examination of past figures leads to a forecast of a future one and here the question of the declining birth rate is dealt with.

The film shows, by means of the figures of clock again, how few marriages and those at an advanced age incline to reduce the birth rate ; and this is accentuated by the tendency for the size of the family to reduce. A diagram then illustrates this tendency and a similar device shows that if the reduced birth rate is at present balanced by the decreased death rate what will happen in the future. 1940 ? 1950 ? 1960 ? " Here lies the problem of the

future of our people ". The film then shows the measures taken through hygiene to decrease yet more the death rate, leaving aside the question of the birth rate. Diagrams show, however, that deaths from cancer, heart diseases and accidents are on the increase. A glance into medical laboratories shows that work is going on there constantly to prevent disease and another glance into the operating theatres during an appendicitis operation shows what surgery is doing, in those cases where hygiene has failed. A few statistics then show that precautions must be taken against accidents. The end of the film consists of several texts accompanied by images particularly significant for the Swiss public : " Protect the Children ", " Protect Workmen ", " Air and Sunlight give long life and preserve our people ".

This film is the first attempted in Switzerland to explain to the general public in a thoroughly comprehensible fashion the population problem and the function of hygiene. This attempt by means of the "idea-film" seems to have been quite successful and the technical part of the work due to Praesens-Film of Zurich has contributed to this to a considerable extent.

*(From the French).*

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# I. I. E. C. Enquiries

## WAR FILMS AND YOUNG PEOPLE

(continued)

The opinions against war — opinions, we repeat, not replies, for many pupils gave answers which we had to group by analogy — amount to 2,317 and are subdivided as follows :

LARGE CENTRES :		SMALL CENTRES :	
BOYS :		BOYS :	
10 to 12 years . . . . .	679	10 to 12 years . . . . .	276
13 to 15 years . . . . .	203	13 to 15 years . . . . .	281
16 years and over . . . . .	254	16 years and over . . . . .	28
Total . . .	1,136	Total . . .	585
GIRLS :		GIRLS :	
10 to 12 years . . . . .	882	10 to 12 years . . . . .	146
13 to 15 years . . . . .	257	13 to 15 years . . . . .	105
16 years and over . . . . .	105	16 years and over . . . . .	1
Total . . .	1,244	Total . . .	252

Total for large centres : 2380 ; small centres : 837.

Contrast of thought. These children and adolescents are in the minority but they express their opinion distinctly : they are against war in all its aspects of death, horror, sacrifice, conquest, destruction. From this point of view, opinions contrary to war should be considered as favourable to the projection of those war films which have anti-war propaganda in them. But the difficulty of the classification results from the terrified note of the replies — a difficulty of which we spoke at the beginning — it allows only of this remark that it should not permit that element to be accentuated.

Those who have given such terrified replies have perhaps lived in direct contact with the horrors of war. They have perhaps heard from their mother or their father back from the trenches or from their mutilated brothers of the life in the trenches. They may perhaps have been terrified by such tales. They have perhaps thought that the world has strayed from the doctrine of fraternity contained in christianity. They are also affected perhaps by the cult of the dead, a sentiment which resist all circumstances and dominates the spirit by uniting the life about us with the divine mystery of eternity.

These children and adolescents are against war because they are for life. They think perhaps of the material ruin following on war, of the sincere fraternity of peoples

united in one ideal which should form the foundations of a new life ; a life of work, active, intense, in factory and field in which they seethe instruments of war turned into plows and spades which are instruments of life.

Opposed conceptions of life in the same district, in the same school, even in the same class. All these children and adolescents, free to express their heroic sentiments of sacrifice and love have said freely what was for them the meaning of life.

\* \* \*

Opinions against war are motivated by two general sentiments : the christian sentiment of human fraternity and the sentiment of horror inspired by war, its manifestations and consequences.

All men are brothers or ought to be so. Why then do they kill each other ? “ Peoples fight with bestial ferocity and call themselves civilized ” observe several children.

From this sentiment there often derives an aversion for those films which arouse warlike instincts and desire for man-hunting and renew the crime of Cain against the divine law.

In the group of replies inspired by the horror of war, by the idea of the variety of suffering undergone by the soldier away from friends and home the pain of mother and child is frequently evoked. The house is empty and silent. The fire is out. Sentiments of pity for mothers who have lost their children, for children who have lost their fathers, for mothers and children who will have before them throughout their lives the spectacle of their mutilated children dead on the battle field.

A child of eleven says “ Of all the pains the most atrocious is that of the mother, who in the film, seeks to recognise her son amongst the combattants ”. Her son is dead and she will never see him alive again.

Then comes the vision of the fields covered with dead, murderous engines of war, economic disasters overcoming all countries, the memory of invasions and the hopeless flight of the populace, the thought of the wounded who will bear their scars throughout life.

The contrast between the replies of the majority and the minority is the more startling because the first of these had really something of the epic in them and all were drawn from children of the same race, living within the same frontiers and loving the same country.

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To sum up, the number of opinions exalting war were 19,831, that is 86.06 % of the whole and those against war were 3,217, representing 13.94 %. Naturally, doubtful replies were not included in these figures even when they might have been included in one or the other but on account of their wording were placed in a separate category.

It may be remarked that the proportion of replies favourable to and contrary to war corresponds almost exactly to the number of children who gave positive replies in any sense.

\* \* \*

A particular importance may be accorded to the impressions and opinions expressed by teachers on the subject of war films and the children.

It must be remembered that the I. I. E. C. sent out a questionnaire of a rather

didactic nature specially destined to teachers at the same time as one was sent to the children. However although there was no precise question with regard to war films, sixty one teachers thought it proper to include their own personal thoughts with those of their pupils.

Only one of them is against war films and then chiefly on account of their manner of presenting the subject.

Indeed, he observes that films of this kind are often unreal and exaggerated ; they present certain historical personages in the darkest of lights ; animated by an absurd fanaticism and deformed by the conventional lies involved in certain historical prejudices. In the opinion of this teacher these soi-disant historical films, often the fruit of the highest fancy, are more harmful than real war films.

The other sixty teachers are definitely favourable to war films, they maintain that they are agreeable to the children and are very useful especially to adolescents as they exalt the double life ideal, " God and Country ", they state that even when there is a romantic plot, war films are preferred by children and are the best films for their formation.

Many of these teachers however agree that some war films leave much to be desired from a technical point of view and also from that of their conception of the subject. They are against the erotico-sentimental type and accuse many films of falling into the ridiculous by reason of the way in which they represent certain events worthy of admiration and respect.

These errors are not confined to running a dramatic thread through war scenes, which are tragic enough on their own account, but also they are to be found in the deformation of certain definite operations of war. War is history. It should be represented in its entire truth, on the screen it should constitute a document and as such it should be a faithful reproduction of events which interested and moved humanity and whose repercussions on social life constitute today a phenomena worthy of the most diligent study.

Concerning the strictly documentary element necessary in good war films ; one observation is repeated both by children and teachers is the following : apart from short documentary fragments, without didactic idea there are only foreign war films shown in Italy which naturally exalt the heroism of other peoples.

In these observations, there is little talk — especially on the part of the teachers of those peoples or nations that had very little share in trench warfare ; nevertheless it is clear that although war films generally please children they prefer to see the uniforms worn by their fathers and their brothers.

Fundamentally, although this is but a relative observation, it is very human and represents a characteristic of the child mind. According to the masters the following are sentiments aroused by war films in children :

(a) *Patriotism* : After seeing war films children have sometimes declared that they wished to fight for the country, the weak and oppressed, thus to become heroes.

(b) *Exaltation of heroism* : It is stated that examples of heroism seen on the screen can stimulate the best altruistic sentiments in a way which cannot be imitated by other means on account of the vividness of cinematic impressions.

(c) *Enthusiasm* : War films, write several masters, enthuse children. They



often excite the desire to imitate. In the classroom and in the presence of masters these films often give rise to a warm discussion and questions concerning the action represented from a historical and military point of view.

(d) *Hatred or Traitors*: This is often expressed vehemently but — a prove of the natural delicacy and goodness of the child — such hatred always goes with a real sentiment of pity for the vanquished or wounded.

(e) *Feeling or Liberty and Neighbourly Love*: It might at first sight appear that such sentiments are in contradiction with the warlike ones expressed by children, however they are in harmony with the sentiments of pity for the wounded enemy.

War is at once creator and destructor. Bloodshed gives birth to new physical and spiritual life; renewed consciences. From pain is born brotherly love. Children only hate superficially and momentarily. They only know how to love. Victory, liberation, war of conquest, do not answer to their mentality.

Some teachers write that war is a great school of life. Consequently films which show it constitute a lesson. They form weak characters and strengthen them, they are a means of moral elevation and appeal to the most sensitive side of the child's nature.

Other teachers add that such films are a great help to them in demonstrating the principles of civic and patriotic life.

What teachers say of the sentiment of sadness provoked by war films and expressed by several hundred children in their replies, must be quoted.

One of them writes "the expression "sadness often used by pupils should be interpreted as 'lassitude'. Indeed, upon questioning them I undertood that the prolongation of scenes showing corpses gave them a sensation of moral and physiccassitude. In such scenes cuts should be made to avoid these exasperating lengths of film which provoke in children a feeling of 'sadness' or "Lassitude".

Such are the observations of quite a large group of teachers on war films. They are of the greatest interest in as much as they give precision to the effects both moral and physical of the war film and add to the meaning of the pupil's answers.

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The I. I. E. C. inquiry also furnishes interesting information relative to the difference between the masculine and feminine school elements, for the character of the replies necessarily varies with the particular psychology of the sex concerned.

The total number of opinions contrary or favourable to war was 23,048, of which 15,496 were made by boys and 7,552 by girls. A more complete sub-division of these gives the following results:

<i>Favourable to :</i>	Large Centres	Small Centres	Total
Boys . . . . .	9,940	3,835	13,775
Girls . . . . .	4,755	1,301	6,056
<i>Contrary to :</i>			
Boys . . . . .	1,136	585	1,721
Girls . . . . .	1,244	252	1,496

As concerning boys, favourable to and contrary to opinions were proportioned as follows :

LARGE CENTRES :	
Favourable to . . . . .	89.75 %
Contrary to . . . . .	10.25 %
SMALL CENTRES :	
Favourable to . . . . .	86.75 %
Contrary to . . . . .	13.25 %
ALL TOGETHER :	
Favourable to . . . . .	88.90 %
Contrary to . . . . .	11.10 %

As concerning girls :

LARGE CENTRES :	
Favourable to . . . . .	79.25 %
Contrary to . . . . .	20.75 %
SMALL CENTRES :	
Favourable to . . . . .	83.75 %
Contrary to . . . . .	16.25 %
ALL TOGETHER :	
Favourable to . . . . .	80.10 %
Contrary to . . . . .	19.80 %

From whence it follows that both in large and small centres the proportion of girls expressing opinions contrary to war films is larger than the proportion of boys.

It also appears interesting to note that the boys in large centres — more open to the influences of the knowledge and propaganda spread in towns — give a proportion of contrary votes much smaller than that given by boys in small centres.

The first of these results might have been predicted as it merely answers to feminine psychology. Women have a natural horror of bloody, tragic and painful scenes. She is a potential mother from an early age and shows this by her tenderness for her dolls. Even if she can forget the suffering of her parents during the war, her whole being revolts against the mere idea of a future son of hers being killed in a war and therefore she states the necessity for all men being united as brothers.

And this is the more true because the majority of replies exalting war through war films are motivated by generic sentiments such as patriotism, there are no reference of heroic or warlike accent. On the contrary the naive and noble wish of being of service to soldiers and wounded is often expressed.

With the boys on the contrary, the extraordinary and the heroic is significant. The home and the mothers tears do not hold back the boy who is taken with an heroic idea and with glory. He forgets the fond treatment of his mother when he was a child : he goes towards an ideal, an illusion, for in men, child or adult, it is the call of a combat in life that triumphs over family feeling.

The second result also finds a simple and logical explanation. It is the peasant and workman of the small centres who have suffered most from the war. It is not that the war has spared them less than others but it has put them to a greater proof in that the life of the small centres is almost entirely based upon the individual activity of the

farm labourer and the local fiorkman. Long absence, mutilation or loss of men, as much as material loss, is, consequently more keenly felt by country populations, for in time of war they have less means of making good the loss of revenue involved in the loss of men than have the city families.

\* \* \*

## VARIOUS OPINIONS

DIVISIONS ACCORDING TO CENTRES, SEX AND AGE

ANSWERS	LARGE CENTRES						SMALL CENTRES					
	Age 10-12		Age 13-15		Above 16		Age 10-12		Age 13-15		Over 16	
	Boys	Girls	Boys	Girls	Boys	Girls	Boys	Girls	Boys	Girls	Boys	Girls
Boys : 165 — Girls : 89 — Total : 254 They are moving	56	31	10	6	18	13	23	22	57	17	1	—
Boys : 181 — Girls : 540 — Total : 721 They make me think of those dead for the country	—	345	13	—	—	—	—	91	152	94	26	—
Boys : 53 — Girls : 47 — Total 100 They contrast the horrors of war with the heroism of a Nation under arms	20	—	12	—	17	—	—	33	2	14	2	—
Boys : 69 — Girls . . . Total 69 They remind me of my parent at the front	69	—	—	—	—	—	—	—	—	—	—	—
Boys : 2 — Girls : 36 — Total : 38 They evoke at once the memory of hours both of enthousiasm and pain	—	14	—	—	—	22	2	—	—	—	—	—
Boys : 35 — Girls . . — Tot. 35. They are fine by reason of the acts of heroism shown but sad because they bring to mind the blood spilt in war.	35	—	—	—	—	—	—	—	—	—	—	—
Boys : 11 — F. 7 — Tot. 19 They excite	7	2	3	2	—	3	1	—	—	—	—	—
Boys : 4 — F. 8 — Total 12 They are interesting but terrifying	—	3	—	1	—	4	—	—	3	—	1	—

Follow other answers inferior to ten in number :

(a) *I Think victory is necessary but that it requires bloodshed* : 9 boys from 10 to 12 years.



(b) *I should like to be amongst the fighters but without danger of death* : 7 boys from 10 to 12 years.

(c) *These films are fine but too impressive* : 6 boys over 16 years.

(d) *They are instructive for young people but sad recollections for mothers* : 3 girls from 10 to 12 years.

(e) *The country must be served but wars should be avoided as much as possible* : 3 answers : 1 boy over 16 and two girls between 13 and 15.

(f) *War is barbarous but it must not be forgotten that only by that means did nations gain their independance* : 7 boys, 1 between 10 and 12 and 6 over 6.

The total number of various opinions — some of which might, as we have said, be included either in the category favourable to war or in that contrary to it — amounts to 1282 and is sub-divided as follows.

LARGE CENTRES :		Boys	Girls	SMALL CENTRES :		Boys	Girls
10 to 12 years . . .	204	398	10 to 12 years . . .	26	146		
13 to 15 years . . .	38	11	13 to 15 years . . .	214	125		
Over 16 years . . .	47	42	Over 16 years . . .	31			
	289	451		271	271		
	740			542			

\*\*\*

It will be that there is a fairly large group of opinions which could not easily be classified in either of the two preceding groups. These opinions results from a contrast of sentiments that is either declared or easy to imagine. In any case it is impossible to find a single opinion which definitely dominates in them.

Seven children express an opinion conforming to their typical psychology at their ages : the wish to be at the war without being subject to danger. A childish idea, uniting a keen interest with an impression of fright.

Others admire war films for the acts of heroism represented but the idea of bloodshed saders and terrifies them. In saying "they are useful for young people" some express a favourable opinion but in adding "but sad recollections for mothers" they contradict it. Almost all the other replies oscillate between exalted and horrified opinions of war and that must necessarily affect the classification.

## OPINIONS ON THE INSTRUCTIVE OR EDUCATIONAL CHARACTER OF WAR FILMS

DIVISIONS ACCORDING TO CENTRES, SEX AND AGE

ANSWERS	LARGE CENTRES						SMALL CENTRES					
	Age 10-12		Age 13-15		Above 16		Age 10-12		Age 13-15		Over 16	
	Boys	Girls	Boys	Girls	Boys	Girls	Boys	Girls	Boys	Girls	Boys	Girls
Boys : 696 — Girls : 141 — Total : 837.												
They are very instructive and full of information	532	32	106	43	15	9	14	56	29	—	—	1

ANSWERS	LARGE CENTRES						SMALL CENTRES					
	Age 10-12		Age 13-15		Above 16		Age 10-12		Age 13-15		Over 16	
	Boys	Girls	Boys	Girls	Boys	Girls	Boys	Girls	Boys	Girls	Boys	Girls
Boys : 369 — Girls : 212 — Total 581. They are useful because they tell of national historic events. The teach deeds of amrs better than books can and show us facts now par of history	121	93	47	4	75	—	69	103	54	12	3	—
Boys : 227 — Girls : 210 — Total 437. The best war films are certainly those which are simply documentary without embellishment nor dramatic plots. On account of their historical character they have great documentary value.	142	169	1	—	82	14	—	21	1	—	1	—
Boys : 236 — Girls : 127 — Total 363. They are useful for teaching and the study of history.	48	111	69	2	47	14	60	—	—	—	12	—
Boys : 226 — Girls : 96 — Total 363. They are well made and very useful from an historical point of view.	250	69	16	17	—	10	—	—	—	—	—	—
Boys : 137 — Girls : 24 — Total 161. They show young people what the soldiers did in the war and permit them to acquire a perfect knowledge of modern war methods.	71	3	21	21	2	—	43	—	—	—	—	—
Boys : 37 — Girls : 28 — Total 75. Their character does not recommend them for children especially of the impressionable type. Children knowing little of life can easily misinterpret war films.	37	25	—	3	—	—	—	—	—	—	—	—
Boys : 21 — Girls : 15 — Total 36. In showing us the sites of battles they are useful from a historical and geographic point of view	—	—	—	—	—	—	11	11	10	3	—	2

ANSWERS	LARGE CENTRES						SMALL CENTRES					
	Age 10-12		Age 13-15		Above 16		Age 10-12		Age 13-15		Over 16	
	Boys	Girls	Boys	Girls	Boys	Girls	Boys	Girls	Boys	Girls	Boys	Girls
Girls 14 — Total 14 They are not suitable for women for the latter are impressionable	—	14	—	—	—	—	—	—	—	—	—	—
Boys 5 — Girls 8 — Total 13 They are instructive and usefull for the preparation of young soldiers.	—	2	5	6	—	—	—	—	—	—	—	—

There follow two other replies supported each by less than ten votes :

(a) "*they are above all useful for children*" : 1 boy between ten and twelve years.

(b) "*I prefer real historical films*" : 1 boy between 10 and 12.

We have then 2881 replies on the instructional and educational value of war films.

They are sub-divided as follows :

LARGE CENTRES		Boys	Girls
10 to 12 years	.....	1,203	518
13 to 15 years	.....	265	96
Over 16 years	.....	221	47
		1,689	661
		2,350	
SMALL CENTRES :			
10 to 12 years	.....	197	197
13 to 15 years	.....	94	15
Over 16 years	.....	16	3
		307	215
		522	

(To be continued).

G. de F.



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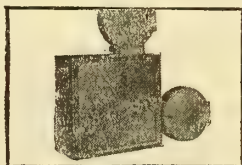


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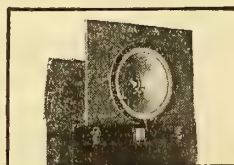
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# I. I. E. C. Studies

## HISTORY OF VISUAL EDUCATION

The teaching value of art was known to the Romans as it had been to the Greeks. In the sculpture and bas-reliefs of the arches and columns erected at the end of each victorious campaign to the glory of the conquerors, more than in the art of painting, the Romans placed the function of recalling glorious history to the people. "Roman bas-reliefs have more figures and planes than Greek works of a similar kind which they surpass, if not in fineness of workmanship, at least in the movement and colour of the figures. But in the columns there are too many figures to be seen easily and although some of the detail is good they cannot be said to be successful as a whole" (Natali and Vitelli).

Apart from any artistic judgement which may be passed upon them it is certain that these sculptures were the most perfect expression of the military spirit of Rome. It is only necessary to recall Trajan's Column with its spiral band upon which are carved the principal scenes of the war against the Daces and the Column of Marcus Aurelius bearing representations of the Victories of this emperor against the Marcomans, to be convinced that the role of the Cinema news reel to-day, thanks to which we may see that which happened at Pekin a few days ago, was accorded by the Romans to the art of sculpture. By a succession of pictures it was hoped to give an illusion of action, as G. Natali describes it, speaking of Trajan's column "Representations of a great historical interest of account of the scenes of war, showing war engines, arms, customs of the Roman and Danube peoples, battles, embassies, assaults, routs, fires, in fact a real chef-d'œuvre of Roman historical art". And does not this sound like the sub-titles of a documentary film?

## EDUCATION IN THE MIDDLE AGES

### **In Society.**

In 313 a. d. christianity became, by the edict of Constantine, the official religion of the Roman Empire. It gave new direction to education and to the intellectual and moral faculties of men in their higher capacities, that is in their relations with other men, now to be considered their brothers, and with God. To Greek liberal education then and Roman practical education there succeeded Christian education which, at least during its first centuries, when the fear of the end of the world in the year 1000 was universal, was concerned with the care of the soul, voluntarily ignoring the body and its needs.

This incomplete character of Roman education, which was reproved by the Renaissance humanists in their return to the Greek harmonious ideal in all its parts, in some

degree justified the too radical statement of Carducci "Muiono gli altri dei. Di Grecia i numi non sanno occaso". However, this incomplete character was to some extent explained by the attendant historical events.

We are in the period of excess, open and brazen corruption in the imperial court and lives of great purity and martyrdom in the catacombs.

The barbarians were at the frontiers . . . Huns, Vandals, Ostrogoths and Lombards invaded the peninsular and devastated it. All that was left of Rome was conquered and humiliated.

This most sombre period in the history of Rome extends from 536 to 556 a. d. ; it is the terrible period of the Gothic wars. All the benefits of Theodoric's reign were lost and Rome, which, in Augustus' reign, had contained a million souls was reduced to several thousand. Totila who had first thought to destroy it, was content simply to transform it into a desert by obliging the population to follow him into Campania. And the city, which at the beginning of the same century had affected Theodoric and Cassiodorus by the splendour of its marbles and its monuments was reduced in few years into a state of desolate abandon. On the banks of the Tiber and in the marshy plains a little life continued in spite of the Malaria.

This desolate picture is perhaps the reserve side of the medal struck for the barbarian invasions. For it is as well to remember that the qualification, "barbarian" was applied by the Greeks even to the Romans and by the Romans to all those not belonging to the Greco-Roman civilization and in this case it was only half justified for it cannot be said that the reign of Theodoric was a barbarian domination. In addition the morals of the invaders, though of a crude nature as opposed to the refined culture of the late Romans, were undoubtedly healthy and their young blood was of the kind to give new vigour to the vanquished who were prematurely worm out by vice.

Gradually, in a Latin environment, the barbarians assimilated the new religion. Strong men, accustomed to a natural life of fatigue, they had in their idolatrous rites always practiced a natural moral. Their conversion then to a religion such as Christianity depending to such an extent on the exercise of ethical principles did not present great difficulties.

### **In Art.**

Although art is not precisely included in this study, the points of contact between art and life and more exactly between painting and education are so numerous that it seems that a short glance at mediaeval art can only serve, in adding fresh evidence to our cause, to aiding in the demonstration of our thesis.

It is perhaps superfluous to state that the three great static arts ; architecture, painting and sculpture, appeal particularly to the sense of sight and that when they reflect the artistic ideal that has inspired them they can only fulfill an educational function and refine the minds of those who seek in them, with varying degrees of aestheticism, the satisfaction of their inner selves.

Christian art, says Natali, was born from a particularly fine and pious cult. Its origins are in the catacombs, which besides real cemeteries, were the only place where the miserable and persecuted christians could find refuge and peace to pray.

The first crude paintings in the catacombs, admired today, are essentially symbolic, the fish symbolises Christ, birds : the souls of the martyrs flying up into heaven, the phenix : faith, the dove : the holy ghost, the anchor : salvation, etc. . .

In the IVth century the representation of biblical incidents replaces purely symbolic work. The Church of Ste. Sabine of the Aventine shows us in its doorway of sculptured wood (erected by Peter of Illyria under Celestine 1st) an example of this new tendency in art. The twenty-eight carved panels giving scenes from old and new testaments proclaim the triumphs on the church.

Then rise up the great basilicas of marble and gold which the triumphant church, still directly inspired by the blood of the martyrs, erected to the glory of the resurrected Christ and the Virgin Mary. This is the period of mosaics that ornate the finest Italian churches. Ravenna, which Theodoric made the capital of the Ostrogoth kingdom after Honorius had made it that of the Western Empire, has some fine Byzantine mosaics which are today its greatest attraction. Rome too has fine mosaics of this period.

Christianity considered painting as the most persuasive form of religious instruction. Gregory the Great recommended the use of decorations in churches "ut hi qui litteras nesciunt, saltem in parietibus videndo legant quae legere in codicibus non valent".

Then occurred a phenomenon unimaginable to us : without being able to read the people were able to see the realities of faith and the legends surrounding their religion on the church walls where they were always visible.

And it has been thus throughout the centuries.

Today children are taught religion with the first rudiments of knowledge but yesterday those that were *able to read* were no longer able to understand the mute lesson of Christian art, it remained for them a dead letter.

In three verses as gracious as they are profound Dante synthetises the nature of the human mind and seems to champion intuition and visual education

*Così parlar conviensi al vostro ingegno  
Perchè solo da sensato apprende  
ciò che fa poscia d'intelletto degno.*

*Per questo la Scrittura condescende  
a vostra facultate et piedi e mano  
attribuisce a Dio, ed altro intende ;*

*e Santa Chiesa con aspetto umano  
Gabriele e Michel vi rappresenta  
e l'altro che Tobia rifece sano (1).*

---

(1) In these verses Dante says that it is convenient to speak to the mind through images because one only learns through the senses that which is subsequently worthy of the spirit ; it is for that reason that the scripture give God hands and feet and for that reason too that Gabriel and Michael are shown in human forms and Tobias restoring sight to his father . . .



With Giotto churches became light and frescoes replaced mosaic. At this period the influence of the image on the popular mind was completely understood and so it was used constantly for religious propaganda.

In this connection Natali and Vitelli remark that :

“... painting also serves to decorate public buildings. It became a method of communicating civil principles to the ignorant people. It is not to exaggerate to say that in scarcely half a century, Giotto and his followers, says Symonds, represented by scenes and allegories the Italy of the middle ages and what Dante alone had done in the domain of poetry they did all together. The work of the artist was then the book that contained all the lessons of civic and spiritual life. Painting was not an ornament but an essential factor of culture ”

But it was not only a cultural instrument as Vitelli and Natali again say “Already in the XIIIth century magistrates charged clever painters to paint the portraits of criminals ; these portraits were exhibited and the arrest of the guilty party was thus facilitated. In fact they used painted portraits as the modern police use photos ”

The Cinema has also been used both as a police aid in both Europe and America (1).

Poets also wished to have their poems illustrated, convinced that they would thereby gain force. Again an example from Natali and Vitelli :

Francesco da Barberino (1264-1348), who wrote two works : “*reggimento e costumi di Donna*” and “*Documenti d'Amore*” in order to revive the costumes and customs, of the declining age of chivalry in Italy and Provence and at the same time to give some good advice to the bourgeois. These two books then, presented the author's thought and gave it precision by delicately illuminated drawing of an allegorical character. They were even reproduced, for the public, in fresco on the walls of churches and palaces. It is therefore regrettable, writes Albino Zanetti, that in the history of Italy Francesco da Barberino should not be remembered amongst those who used poetry and painting together as reciprocal illustrants, in order to remind magistrates of their duty, to correct and better morals and refine the people ”.

When a movement of ideas is not limited to one class, more or less privileged, but becomes communal patrimony, when one sees poets and magistrates, sovereigns and humble subjects follow in its wake, can not one conclude that the movement has real intrinsic value worthy of this following.

This is valid for most things in the domain of thought and in a more limited and lower domain for all ideas on which experience places a certain real practical value . It is thus that, with the single idea of getting the most from painting and of developing its use, we see “ school museums ” gradually form and multiply, as all visual aids to education used with so much success by those teachers who have given them a fair trial.

### **In the School.**

Saint Gerome (331-420) in his letter to Laeta, a true treatise on pedagogy in miniature, following in the path of Quintillian, advises this Roman matron to teach her daugh-

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(1) We will give only two well known examples much quoted in the press at the time they occurred. In Philadelphia the confessions of a criminal at the moment of his arrest were registered on sound film and this film was later presented to the court as prove of the prisoners guilt. At Lausanne the projection of a film helped in the arrest of a robber. Additionally we have published in our cahiers on the Social Aspects of the Cinema, a study by M. Hellwig on the Cinematograph and Crime abounding in examples of this kind. Still more recently (Nov. 1931) we have published a short study on the Cinema and Justice by M. Eustatzin.

ter the first essentials of reading by means of mobile letters : “ Put into Paola’s hands letters carved in wood or ivory and tell her the name of each ; she will then learn with pleasure ”.

It is fine to see this Saint of a superhuman austerity, more admirable than imitable, understanding so well the needs of children, their development and the means which best serve to educate them. He says “ Study should be amusing to the child ”. And later, “ Take care that she (Paola) does not take an aversion to study which will continue to an advanced age : teach her by games ”.

What a profound knowledge of human nature is revealed in this phrase. The first impressions are the most lasting. It is certainly necessary that the idea of study, should not, by a dangerous association of ideas, be linked with an impression of disgust. Education may thus be irremediably impaired.

The solitary of Bethlehem may well be considered as the forerunner of the numerous educators who think that instruction should be made interesting, easy and attractive and who are opposed to the partisans of effort. These latter tend to aspire to ends beyond the capabilities of the child, because, they say, life is full of effort and work and besides they say the child has no respect for those it can understand (1).

Life is certainly a struggle for the man who is prepared for it, but it is likewise for the child and it ought not to be simply a preparation for other struggles to come. Doubtless, the perfect educator should not everlastingly think of to-morrow but should prevent the child from doing so, should allow it to play work and suffer *in the present*.

The partisans of effort may rest assured, the application which may be reasonably be demanded from a child will not be spared it, even with the most attractive of methods.

To help the adolescent at the time of development is for the adult as much a duty as that of inculcating the moral principles upon which life is based.

One can then assume that to the principles of Saint Gerome may be related the desire in some modern educators to endow the school with every invention of modern science and therefore, conscious of the possibilities of the educational Cinema, wish to see it employed to the profit of youth.

\* \* \*

The initiation of adults, on account of their conversion, to the forms and dogmas of religion, gave birth to catechisms, which give the aspirant such indispensable notions as may admit him to the ranks of the faithful.

St. Augustine (353-430) speaks at length of this in *De Catechizandis Rudibus*, in which he shows the catechist the beauty of his mission and at the same time gives him advice both useful and pertinent on the best method of making lessons interesting and alive. The pleasant school of modern educators is no novelty, but simply a return

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(1) “ Education through enjoyment, Mme de Staël wrote in this connection, disperses thought, trouble of all kinds is one of the great resources of nature ; the spirit shoved accustom itself to study as the soul to suffering ”.

to the past, to the far away past of the first Christian centuries where a joyous education was already predicted, conforming to the precepts of the holy scriptures as well as to the child mind : *hilarem doctorem diligit Deus*.

In his *De Magistro*, the gracious Doctor espouses more minutely the principles of pedagogy. In order to reach the only true master : Christ, whom he identifies with truth, St. Augustine begins by depreciating the word in favour of the meaning : "The knowledge of things is superior to the terms used . . . It is better to know things than the terms used to describe them. This is obvious. And yet, in how many schools is there an honorary practice of mnemonic and oral education where it is necessary to repeat that : "Nothing is learnt by signs (words) ; on the contrary, these have no significance unless we know through our eyes the things represented ".

To speak is useful and necessary but how much more necessary is it to know the limits within which the word may be used without attributing to it powers which it does not possess. Saint Augustine shows by this example : "The word *head* was only a sound to me and I understood that it was a symbol when I knew what it symbolised.

Thus I learnt not the thing by the sign but the sign by the thing : the symbol is then better understood when the thing is seen, in other words it is the thing seen that instructs with regard to the symbols, the latter alone are unable to make us conceive the thing ".

The practical application of this theory which depreciates the word to such an extent, is self-evident : if words have no significance for children, who know nothing of the world around them, it is of less importance to teach children words than it is to teach them things.

Object lessons are the germ of this theory, as well as picture figures, images, etc. . . When the word does not sufficiently explain the thing to children they complete the description and give the new words significance.

\* \* \*

The few schools that existed at the beginning of the middle ages found refuge in convents. But wars, plagues, which succeeded each other ceaselessly, rendered life sad, and rendered sad too, the school and the gaiety which should have been printed upon the latter gave place to a spirit of austerity unsuitable for children whose every spontaneous action was repressed and whose originality was subdued by force.

But the darkness of the middle ages, if one (63.186) can speak of darkness did not last long. Already in 782, thanks to Charlemagne, the school began a new life. The Palatine school directed by Alcuin and attended by the Imperial family is the most remarkable evidence of this Renaissance. In his capitularies on schools, Charlemagne prescribed that "each monastery and abbey should have its school, where the children might learn psalms, musical notation and singing, arithmetic and grammar ; that the books given to children should not be inaccurate and that these should not be destroyed by the children in reading or writing ".

Theodolphus, bishop of Orleans, enlarging upon Charlemagne's instructions, decreed that in his diocese, primary instruction should be universal and gratuitous, and he



instructed the rectors of parishes to open schools without demanding other than voluntary offering from parents.

It is there the first Renaissance : already a light in the darkness, already “la risorta del Mille itala gente” cultivated the germ of a univesal language which thanks to the poets would soon be made manifest. And the true Renaissance in Italy of the XIVth century was preceeded by the breaking down of the scholastic system, to which the vast and powerful work of St. Thomas Aquinas is due.

In the mean time, and from the end of the XIth century is apparent the movement which ended with the localisation of studies in certain towns, thus creating the first universities, true centres of learning.

Elementary education, free and compulsory, universities, the formation of the latin languages : can one truly speak of the shadows of the middle ages, only because, during a short transitory period, wars and invasions troubled the course of life which carried already in itself the germ of certain ruin and which in fact ended in the ruin of the Roman Empire ?

*(To be continued).*

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## **CINEMATOGRAPHIC CENSURE IN THE BALTIC COUNTRIES**

### **LETTONIA**

#### **Sources and General Ruling.**

In Lettonia, Cinema control is practiced according to the law of Feb. 15th, 1926. (Regierungsanzeiger, No. 36, 1926). According to the article 7, of this law, all films whether destined for public, semi-private or instructional use are to be submitted to the special control exercised by the special office of the Ministry of Education under the direction of the Ministry of the Interior. No distinction between theatrical and instructional films exists in the application of this control.

#### **Control Office.**

Film control is exercised by a censoring commission at the Ministry of Education. The Constitution of this body is governed by the special regulations contained in the Official Journal (Valdibas Vestnesis), 159, 1928. It consists of nine members, six appointed by the minister of Education and three by the Minister of the Interior. When needed the Ministry of Education can consult experts.

This Commission is directly dependant on the Ministry of Education which appoints the president. In case of necessity the latter names his own successor.

The Commission has a staff approved by the school administration. The staff is appointed, whilst the members of the Commission and experts when called are paid only according to the length of time during which they are engaged on the viewing of films. Members of the Commission belonging to State administrations are only

paid for such time as they are called from their offices on Commission work.

#### **Working Regulations.**

Ordinarily, control is exercised by two or three members of the Commission, but in certain cases, with the consent of the Commission control by one member may be considered valid.

The Commission not only deals with films but with their publicity matter. In certain cases the censors can limit the examination to the sub-titles of a film.

Article 8 of the law gives the precise forms of expression for the censure: Simple projection permit, permit to project conditional upon certain restrictions and modifications not affecting the artistic or technical value of the film, simple banning of the film. In either of the latter decisions the interested party has the right to appeal.

#### **Appeal.**

The Council of School Administration examines appeals. It can reject the film again simply, or order it to be examined by censors not present at the first examination or submit it to examination by the entire Commission. In principle no second appeal is allowed. However the Minister of Education can, using his personal superior power, order the School Council to examine the film again.

#### **Censors, Motives for Banning.**

According to official information received by I. I. E. C. there are no specific reasons

for banning but general principles upon which the censors should act. They are grouped as below :

a) *Political* : As concerning interior politics, scenes likely to disturb the public peace are forbidden. As concerning exterior politics scenes likely to harm the prestige of the State or its foreign relations and those likely to wound the feelings of friendly countries are forbidden.

b) *Religion* : Scenes offensive to the cult, its manifestations and ministers are forbidden.

c) *Morals and Crime* : Scenes likely to inspire spectators with immoral criminal or brutal sentiments are forbidden.

### Minors and Educational Films.

All films are subject to the censor ; however according to article 16 of the law establishes an exception only for those scientific and educational films destined to be shown

under the auspices of cultural and educational establishments to a limited public. As concerning minors (6 to 16 years of age according to law) article 9 of the law states that their presence in cinemas is only allowed when the film shown is recognized as suitable by the Ministry of Education.

The law does not prescribe definitely in this matter of distinction but states that the censors must always express an opinion on the matter for each film according to whether they think minors should be admitted or not. The Police have the enforcement of all regulations relative to the Cinema in their hands.

### Control Taxes.

The following scale of charges is applied :

Documentary, news, scientific and technical films :	0.5 santims the metre
Theatrical films :	3 santims per metre
Publicity films :	5 santims the metre.

## FINLAND

Film censure in Finland is exercised by governmental regulations of Aug. 15th 1921, Sept. 23rd 1922 and Jan. 1928. General Rule: no film may be projected on the territory of the Republic without the authorisation of the competent office.

### Control Office.

This office is situated at Helsinki and it consists of one first censor, appointed by the Minister of Education and two helpers one appointed by the same power and the other by the chief of Police of Helsinki. In case of absence of the first censor, his first helper nominated by the same power as himself examines the films. If both these are absent the task falls upon the second helper who should call in an expert to help him. In case of appeal against the decision of any one censor, the film in question is examined

by all three together with experts if necessary.

### Censure Criteria.

The office exercises its control over films, sub-titles, sound and publicity matter.

Films presented for control may be authorised, purely and simply or authorised on the condition that certain cuts are made of scenes not approved. In the latter case those portions cut remain in the office throughout the time during which the film remains in circulation in the country. Definite cases for banning are not given. The Censors work on the general principles followed in most countries and grouped as below :

a) *Morals* : Films or parts of films suggestive of immorality or crime are banned.

b) *Religion* : Anything that may harm religious sentiment is banned.



c) *Politics* : Anything likely to disturb the public peace is banned.

films have not been approved for minors by the censor.

### **Censorship Card.**

When the office deems a film suitable for public exhibition, it is registered in a special book, stamped and numbered. A certificate is given to the interested party bearing : a) title of film — b) name of producing firm — c) name of the person presenting film for control — d) the length of the whole film, a good resumé of the subject and in case of cuts information relative to these — e) the registration number — f) whether or not film is suitable for minors under 16.

### **Minors.**

Minors under 16 cannot attend shows ending after 8 in the evening ; in any case they cannot attend at cinema shows where the

### **Educational and Instructional Films.**

The control office is qualified to classify films under three headings : — 1) ordinary films, 2) artistic films, 3) educational, instructional and scientific films.

This legislation aims to improve national production and to select the better foreign films. A differential taxational tariff is applicable. 1st category films are taxed to the extent of 30 % of the price of the admission ticket, 2nd category ; 15 % and the 3rd category is exempt from taxation.

In this third category enter, besides characteristically scientific films, natural history films, geographical films, ethnographical films, hygiene and social propaganda films.

It appears that this measure has well fulfilled the aim of raising the moral and artistic level of programmes.

## **IN ESTHONIA**

### **Sources and General Regulations.**

Film control was in times past determined by a ruling of the provisory Russian government with regard to public entertainments, dated April 27th 1917 (Rules and Regulations Chap. 559). In addition to this law other measures have since been voted chiefly dealing with the Cinema censor. They are :

a) Law of March 7th 1923, N. 43 on public entertainments, published in the official journal (Riigi Teataja) of March 24th and applied as from April 1st following.

b) Regulation of April 2nd, 1925, N. 9, established by the Ministry of the Interior and published in the Official Journal Nos. 77-78, May 8, 1925.

c) Regulation of July 30th 1928, N. 21.701 of the Minister of Education concerning attendance of students and minors at cinemas.

The regulations of the 1923 law are of a general character, whilst those of 1925 and 1928 are concerned specially with Cinema.

The general rule is that no spectacle including Cinema shows can be held in unauthorised places without special consent from the ministry of the Interior. Authorisation is subject to the declaration in writing of the theatre manager, giving, the number, the characters and the titles of the plays and films which he intends to show.

### **The Control Commission.**

This is composed : of a representative of the Ministry of the Interior, who is the President, a representative of the Ministry of Education, one of the Army, one of the school authorities of Talline, one of the film renters, and one of cinema managers.

For validity, the decisions of the commission should be made in the presence of three members of which one should always be the representative of the Ministry of the Interior, the Ministry of Education or the Talline school authorities. The services of censors are free and there is no tax for submission of films.

### **Working Regulations.**

No film can be imported without its original censure card from the country of origin. The work of the Commission is then reduced to viewing the films from a national point of view. Reciprocally the government only permits the exportation of films which have obtained a home exhibition, certificate.

Sub-titles should be in Estonian, exceptionally German, Russian and Swedish may be used.

Renters or cinema managers — provided they are in position to obtain films directly from producers — should, before putting the film into circulation, address a declaration to the Ministry of the Interior containing: a) the name and address of the producing firm, b) the title, overall length, number of parts, name and address of person making declaration, and place where film is deposited at Talline. This declaration should contain a résumé of the film's story, all required information concerning intended projection and details of any changes in titles etc. proposed.

After this declaration the Ministry can either at once authorise the projection or bring the film up for examination by the control commission.

This control is exercised almost exclusively on imported films as home production has been small and has so far not offended. Imported films on the contrary have often given cause for modifications in scenes and sub-titles.

### **Auxiliary Control Organs.**

Besides the Ministry of the Interior and the Control Commission, the Police have

the right, by reason of general regulations applying to public entertainments, to supervise cinema shows and suspend those that seem to prejudice public order and morality. Police decisions can only be appealed against in case of their abusing their power.

### **Appeal.**

When the Control Commission refuses to authorise the projection of a film or when the desired modifications are too great to allow of their execution without prejudice to the value of the film, the interested party can appeal to the Ministry of the Interior. The appeal is then transmitted to the State Tribunal whose decision is final.

### **Censor's Criteria.**

These are divided into three groups:

a) Interior Politics: revolutionary or seditious scenes are forbidden

b) Morality: Films or scenes of an evidently immoral character which can by a falsification of morals lead young people into corruption are forbidden. It is above all in this respect that the Police intervention is justified. The police can seize offending films and denounce cinema proprietors to the justice of the peace.

Crime: Films or scenes showing horrible criminal acts or crime in a favourable light are banned.

Films are not examined from a technical or artistic point of view but the Control should see that films of too antiquated a type are not shown and that sub-titles are well composed and written.

### **Educational Films.**

All the above regulations also apply to educational films, instructive or scientific films provided they are not destined for schools institutions, clubs or associations of a private character. In these cases the Police likewise have no authority beyond

that of seeing to the hygienic conditions in the halls etc.

### **Minors.**

Admission to cinemas is forbidden to children less than four years of age. According to regulations contained in articles 11, 12 and 1 of the law mentioned above of 1928, July, students under twenty years of age are forbidden to enter as spectators or as performers any public place of entertainment where alcoholic drinks are sold. In some cases the Headmaster of the school which the student attends, can with the approval of the Ministry of Education lift this ban but if the student is less than 16 years of age the consent of the parent is essential.

Children and adolescents, of less than 16 years and students of less than twenty years can only attend cinemas when the films to be

shown are approved by the Ministry of Education as suitable for them. Cinema managers are obliged to indicate if films have been approved for minors in their publicity matter. During shows not authorised for minors help under 16 years of age must not be employed in the hall.

If a cinema gives, during the course of one day shows for adults only and shows to which children are admitted there must be an interval of at least one hour between them.

The Police supervise the application of these laws and denounce offenders under art. 29 of the Penal Code to the judicial authorities.

*Judicial Sanctions.* Article 9 of the regulation of April 2nd 1925 gives the penalties to which offenders are liable under this heading. Guilty parties can be imprisoned for up to three months and fined up to 300.000 marks.

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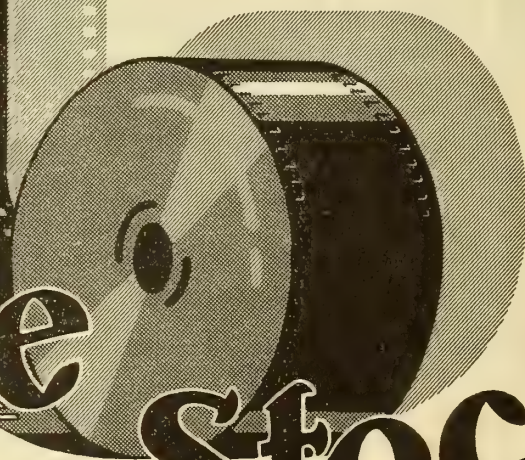
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# *Information and Comment*

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## TOWARDS THE CREATION OF AN INTERNATIONAL CINEMA ARCHIVES

Thanks to the help of the "Spitzenorganisation" and the Institut für Kulturforschung of Berlin, The I. I. E. C. has been able to start on a work decided upon by the Administrative Council (October Session 1931) with a view to the creation of international film archives. This is a tremendous work. It is a matter of listing all the film material scattered throughout the world which presents a certain interest in the development, both technical and artistic of the cinema since its invention in 1895.

There is, in the present scheme, no idea of collecting a library of dramatic or entertainment films, once made with the greatest difficulty and now produced with the aid of immense capital, but it is desired to preserve for the world certain cultural values, which, once lost, can never be replaced. Too many films of the greatest interest have been lost during the last few years. And if haste is not made to save others from the same fate it will no longer be possible accurately and authentically to document the progress of a great industry although it is but thirty-five years old.

It is to avoid this latter misfortune that the I. I. E. C. has decided to concern itself with the work: surely it should be able to count on the support of the cinematographic industries of the whole world as well as that of, institutions, associations and individuals of the intellectual world, for whom the past activities in the domain of the Cinema may have a considerable interest.

The beginning has presented the greatest difficulties. A member of the staff of the I. I. E. C. has been working for two months in the Spitzenorganisation and, thanks to the constant personal help of Dr. Plugge,

whom the I. I. E. C. here wishes to thank, the principal film material preserved in Germany from the beginnings of the Cinema to the advent of the sound film has been listed.

The attention of firms and individuals has been drawn to the work and precise indication have been recorded on special forms. These forms contain the following information: title of film; length; year of production; type, country of origin; name of producer; name of firm; name of cameraman; author; principal actors. Additionally: camera technique; state of preservation; whether negative exists or not; whether duplicate negative exists or not; whether there is an original positive, whether other copies exist; name of owner. Besides these indications there is a summary of the film and any other special information.

The I. I. E. C. sees the possibility of obtaining the original material thus listed and to preserve it in a special film library. It would then be at the disposal of those interested, for their studies, and might be occasionally projected. But it would be kept above all for the purpose of enlightening future generations on the subject of Cinema history.

In Germany there have been discovered: original films of Messter, Skladanowsky and Seeber, dating from 1895; copies of films by the brothers Lumière, the brothers Pathé; by Cines Ambrosio and Edison dating from the same period. These films are the property of the Institut für Kulturforschung, of the U. F. A. of the Spitzenorganisation, of Messrs Jerven, Seeber, Skladanowsky, etc.

As for the precious collection of films

and apparatus belonging to Herr Messter, this has, owing to the generosity of the latter become the property of the "Deutsches Museum" in Munich.

When the I. I. E. C. has formed as complete a film archives as possible, it hopes to realise another ambition ; that of collecting original apparatus, old posters, programmes, catalogues, etc. . .

In order to accomplish this part of its programme the I. I. E. C. needs the help of all those who can contribute. Institutions sharing in our activity should help us in this work, because it is possible that funds will prove insufficient, in which case, gifts, government subsidies and the good will of film owners themselves must help us to bring the matter to a successful con-

clusion. Likewise we would appeal to such powerful national organisations as La Chambre Syndicale Française de la Cinématographie, The Motion Picture Producers and Distributors Board of America, The Sindacato Fascista delle Corporazioni dello Spettacolo, The Commission for Educational and Cultural Films and of all those National Committees which have been formed in various countries for the purpose or co-operating with us, to help us as the German Organisations have done, with advice and information, to the greatest possible extent.

In this, there is an occasion for those who are the friends of the I. I. E. C. to extend not only theoretical sympathy but practical assistance.

### WILL ITALY AND FRANCE HAVE STATE CINEMAS ?

We deal here with a proposal which is not merely a rumour but a very important initiative at present under discussion.

It must be remembered that Italy was the first country — this is a merit of the National Government allowed intellectuals and cineists in all countries — to found a great State Institute for the development of cultural Cinema : the LUCE Institute. This Institute has surmounted all difficulties and continues to develop constantly. Many countries have used it as a model. From this Institute too, there came the first suggestions of an international cinematographic movement that was to crystallise out in the proposition made by the Italian Government to the L. o. N. for the foundation of an International Institute of Educational Cinema.

And now it seems that the LUCE may give life to a new and important scheme.

The duties of a State organism dealing with educational Cinema officially, extend constantly. Above all, having regard to the growing interest in Cine-Education in all classes, production must increase in

volume and in complexity. They become complex because they must include scenes taken in studios and what is more in sound studios. The element of sound must be used increasingly in the interests of society, in education intellectual culture and teaching. At certain moments it is necessary for countries to give their home production a realistic and practical direction. It is necessary that certain films, of historic character (consequently of universal character) or of national character (of the sort to demonstrate the nature and spirit of a people) should be made without regard to the eventual receipts which are the guide of the commercial producer. The cinema must not only take its rightful place in the entertainment world but also in the worlds of knowledge, culture and moral and intellectual elevation. With the inevitable extension of the "dubbing" process it must be made clear to the producers in all countries that there exist studios perfectly equipped and free from commercial interests where films can be duplicated under the best conditions and where foreign ver-



sions can be made with due regard to the sentiments of the country for which they are destined. Here the spirit of the foreign version can be adjusted to suit the public and to avoid irritation of the spectators.

These and other facts cannot be ignored. Besides, the facilities for making films should be extended to include private initiatives without tremendous capital.

This possibility of creating a State Cinema in Italy appears the more interesting on account of the resemblance it bears to the French plan for the foundation of a National Production Centre. LA CINÉMATOGRAPHIE FRANÇAISE (Paris, 19th March) announces that a sub-committee under the presidency of M. Malvy and composed of members of the Beaux-Arts, Finance, and Instruction Committees has been formed at the Chambre des Députés.

The project submitted to this Committee includes the creation of a National Production Centre (C. N.) financed to the extent of one-third by the State and the remaining two-thirds by private enterprise. The C. N. would be governed by a body formed of members of the various ministries and delegates of the various Cinematographic syndical organisations already in existence.

All films necessary for the Ministerial Cinemateks would be made by this C. N. (As they are in Italy by the LUCE) while awaiting the creation of special studios for this purpose to be erected on ground given by the State.

Large films, the C. N. would finance to the extent of 55%, the remaining 45% being furnished by essentially French producing firms, in the form of studio accommodation, film, casts, etc. Preference would be given to those firms employing the greatest amount of French labour.

The origins of this project "the Malvy plan", are to be found in the suggestions of M. Quinson, a well known theatre man, who, in statements made to LA CRITIQUE CINÉMATOGRAPHIQUE (Paris, March 20th) suggested the desirability of new and ta-

lented scenario writers being able to produce films without too great difficulty and within the interests of the State.

Thus it will be seen how similar are the French and Italian schemes.

There are in every country, intelligent and talented writers, young and competent producers, versed in technique of production, and in the public taste, who would like to realise their own ideas. There are also financiers who would be ready to back them to a certain extent. In the days of the silent film, things were not so difficult, the capital required was small compared to that which the introduction of sound must involve. The finance of a sound studio is certainly beyond the compass of any but a company specially formed to maintain and continuously to operate such a studio. For it is only by a continuous production that sound apparatus can be made to pay for itself.

However besides these isolated producers there are always foreign firms who like to make special versions of their films for use under certain local conditions but are prevented from doing this by the lack of studios or the excessive charges made for their use by local companies or by a difficult system of distribution and sales.

These considerations can only encourage the development of a good national Cinema, rendered even more necessary to-day on account of the introduction of sound. For this reason we think that the Italian scheme to create a State sound studio in order to meet with the above needs may constitute a fine example in the field of practical realisation.

If from out of the resolutions and decisions innumerable which constitute the entire activity of certain countries in this domain, there comes the realisation of these schemes, yet another of the States, responsibilities in the matter of the educational Cinema will have been indicated. In the general interest we hope that this scheme may be taken up and applied elsewhere.



## WHAT KIND OF LIFE SHOULD THE CINEMA SHOW ?

An interesting discussion is going on in the press throughout the world and this has a very considerable importance because the Cinema very quickly becomes the most popular form of entertainment by reason of the interest which it arouses. The points of the discussion might be resumed as follows :

What aspects of life should the Cinema represent in order to interest the public ?

Are films of luxurious life without care, really what the public wants ? Do these films tend to create a state of mind in spectators which may be said to be dangerous, above all in times of economic crisis, to the structure of society ?

Would it not be better to show the masses films of their own kind of life ? On the other hand should not the film tend to elevate the mind and spirit of the masses by bringing them in contact with a higher form of life than their own ?

The problem is of the greatest interest and complexity. Let us leave crime and gangster films out of the question. They exert a decidedly evil influence, although we know that those of this kind which have recently come from America have been inspired by the desire to reveal to the American public a grave social problem. These films may have a great national, American educational value but in other countries they are not seen in the same light and as the public tends to generalise, they have given a deplorable impression of America or reduced the spectators to boredom or demoralisation.

But apart from these films where the case is clear, the question is complex and for the moment we intend only to pose it, later we hope to give the opinion of various personalities of the intellectual and Cinema worlds.

## HOW MANY CINEMAS ARE THERE IN THE WORLD ?

*The United States Department of Commerce has issued interesting figures of the total number of cinemas throughout the world. These figures, dated December 31 st 1931, do not always correspond with those issued by the countries in question but they nevertheless constitute an official indication of the vast domain of cinema entertainment throughout the world. In this way they may influence producers and interested parties generally to realise their responsibility, so that all films, although they may not be exactly educative, may at least avoid being anti-educative.*

*We reproduce below the suggestive figures given by the Dept. of Commerce :*

In the world there are 61,594 cinemas without counting those countries where there are only one or two, 29,112 of these are equipped for sound. The figures are subdivided thus by States :

EUROPE :	Number of cinemas	no sound equipped
Germany. . . . .	5200	2500
England . . . . .	4850	4100
France . . . . .	3250	1200
Spain . . . . .	2600	380

EUROPE :	Number of cinemas	no sound equipped
Italy. . . . .	2500	484
Czecho-Slovakia. . . .	2000	350
Russia (U. S. S. R.) . .	1800	—
Sweden . . . . .	1100	750
Poland . . . . .	900	100
Austria . . . . .	245	300
Belgium . . . . .	740	180
Hungary . . . . .	520	181
Portugal . . . . .	405	36
Roumania . . . . .	400	135

EUROPE :	Number of cinemas	no sound equipped	NORTH AMERICA :	Number of cinemas	no sound equipped
Yugo-Slavia . . . . .	370	107	United States . . . . .	20.000	13.500
Switzerland . . . . .	325	140	Canada . . . . .	1.100	705
Denmark . . . . .	300	200			
Holland . . . . .	345	201	LATIN AMERICA :	Number	no sound
Norway . . . . .	245	76		of cinemas	equipped
Finland . . . . .	200	97	Argentina . . . . .	1.608	402
Greece . . . . .	150	50	Brazil . . . . .	1.600	185
Bulgaria . . . . .	138	35	Mexico . . . . .	701	212
Turkey . . . . .	90	23	Cuba . . . . .	280	207
Lettonia . . . . .	85	27	Colombia . . . . .	220	20
Esthonia . . . . .	83	33	Chili . . . . .	212	85
Lithuania . . . . .	75	32	Uruguay . . . . .	123	16
			Venezuelos . . . . .	122	78
			Portorico . . . . .	122	78
			Peru . . . . .	100	36
			Salvador . . . . .	47	—
			British Antilles . . . . .	42	5
			Panama . . . . .	38	36
			Guatemala . . . . .	32	4
			Rep. of S.ta Dominica . . . . .	31	2
			Honduras . . . . .	27	1
			Ecuador . . . . .	25	—
			Nicaragua . . . . .	24	—
			Costarica . . . . .	21	5
			Bolivia . . . . .	20	2
			Paraguay . . . . .	9	—
			Haiti . . . . .	9	—
			Bermuda Islands . . . . .	8	2
			British Guiana . . . . .	5	1
			Dutch Antilles . . . . .	4	—
			British Honduras . . . . .	2	—

The total for Europe is then 29.316 cinemas of which 11.217 are equipped for sound. All non-commercial halls are excluded.

ASIA :	Number of cinemas	no sound equipped
Japan . . . . .	1485	102
British India . . . . .	675	87
Phillipines . . . . .	300	65
China . . . . .	233	40
Dutch Indies . . . . .	196	96
Straits Settlements . . . . .	42	18
Siam . . . . .	42	—
Indochina . . . . .	34	3
Persia . . . . .	33	1

Total for Asia : 3.102, of these 426 are sound equipped.

AFRICA :	Number of cinemas	no sound equipped
Union of South Africa . . . . .	540	156
North Africa . . . . .	150	75
Egypt . . . . .	65	36
West Africa . . . . .	12	2
East Africa . . . . .	9	2
Madagascar . . . . .	4	—

Total for Africa : 690 cinemas, of these 271 are sound equipped.

Total for America : 26.535 cinemas, of these 15.584 are sound equipped.

OCEANIA :	Number of cinemas	no sound equipped
Australia . . . . .	1.500	825
New Zealand . . . . .	383	289
Fiji Islands . . . . .	6	—
Society Islands . . . . .	5	—

Total for Oceania : 1.894 cinemas, of these 1.114 are sound equipped.

## AMATEUR CINEMA AND THEATRICAL CINEMA

We have recently read an article in "La Technique Cinématographique" by M. L. Maurice on Cinema reporting and the documentary film. In this article the question of news reels is treated in a brilliant and complete fashion. The author thinks very briefly that these could be formed of films taken by amateurs, suitably equipped, and this with the idea of encouraging a wider use of this type of film, so valuable to the progress of cultural Cinema.

We are in perfect agreement with M. Maurice. We have always been sympathetic to amateur cineists in this Review and we have always hoped for a rapid development in this direction.

National and international exhibitions of photography have shown that the amateur photographer is quite as capable as the professional of turning out truly artistic works. And this is easily explained, for when the amateur photographs a subject he is not

influenced by commercial interest or working conditions: he works because an incident or a countryside awakes his interest. Thus we have photographs that achieve pictorial excellence.

The same thing is possible for amateur cineists. It would seem that a profitable agreement might be reached between such amateurs and news reel producers. Amateurs might furnish the latter with items of great interest constituting unique film documents. Unique, because made at a moment which may never return. This collaboration would help amateur cinematography by giving competent amateurs a means of displaying their work. And from these competent amateurs there might well develop excellent technicians who are surely to be sought for amongst persons of culture and intelligence.

The day of the mechanical cameraman has been long gone.

## THE CINEMA, INSTRUMENT OF RELIGIOUS PROPAGANDA

The use of the Cinema in propaganda for and against religion has lately been the subject of a discussion in the German Cinema and Political press which has sometimes become somewhat polemical.

A pastoral letter from the Bishop of Aix-la-Chapelle gave rise to this discussion. Speaking of the activity of free thinkers and atheists, the Bishop said that the enemies of religion had put to use in the service of their thought, literature, the press, photography and now cinematography, creations of the genius and hand of man which should be put to the service of God.

By the publication of articles by well known people and of information from various sources, our Review has often shown its great interest in this question.

We think it an exaggeration to say that the Cinema has always been used against catholicism or religion in general. One need only remember the many films of a religious character or those in which the religious sentiment appeared in a favorable light which have had a world wide success.

Also we think — if we may be permitted to say as much — that universal catholicism has only itself to blame for the state of affairs deplored by the Bishop.

As far as we know there are as yet no vast organisations acting under the influence of catholic centres in the producing world, except for one or two exemplary initiatives, the place taken by the cinema in the vast movement of thought and action of the



Church of Rome, is a small one. We think that if the universal and formidable suggestive influence of the Cinema were well understood in religious circles, it might give rise to a new type of production of the highest interest.

Without wishing to enter into the polemic started by the Bishop's pastoral letter, we hope that this may come about. Today the Cinema is a weapon on the battlefield of ideas : there is no reason why it should not be used for the propagation of faith.

## A COURSE IN CINEMA CULTURE IN BARCELONA

The growing interest in the official intellectual circles of the Spanish Republic as regards the Cinema, has been shown once again by the organisation at the Faculty of Letters and Philosophy at Barcelona, of a course of Cinema culture, which, according to information transmitted to the I. I. E. C. by Prof. Dias Plaja, only represents a prelude to the activity of an Institute of Cinema Culture which will be founded shortly in Barcelona.

The Course in question began on Feb. 27th and will end of April 9th. It comprised the following lectures :

“ The Cinema in the Theory of Art ”  
by M. D. Angel de Apraiz, of the University ;

« Cinema and Music », by M. José Palan, Cinema Critic ;

« Cinema and Education », by Jerénimo Moragas, of the Institute of Professional Orientation ;

« Cinema and Styles », by Luis Montaya, literary critic ;

« Cinema and Paintig », by M. Rosendo Llates, homme de lettres ;

« How a Film is Made », by Carner Ribalta, director and scenarist ;

« Theatre and Cinema », by Angel Valbuena Prat, of the University ;

« Cinema Aesthetics » (three lectures),  
by Guillermo Diaz.

## THE ACADEMY OF MOTION PICTURE ARTS AND SCIENCES

From information received we learn that the above body has formulated its 1932 programme and that several changes in organisation and membership have taken place. The Conciliation Committee of the Academy which functions as a “ supreme court ” on economic disputes within the industry, will be increased in membership to fifteen. The working of the Committee will likewise be accelerated to permit of settling disputes in a minimum of time.

In the internal structure of the Committee, Al Kaufman of the Paramount-Publix studios has taken J. I. Schnitzer's place as producer member.

The new membership regulations admit of the inclusion of accredited publicity men as associate members in the Producers Branch and of film editors in the Technicians Branch.

The membership of the Academy now stands at 720, showing an increase of 119 since Jan. 1, 1931.

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VENICE — S. Benedetto Calle Benzon, 3932 — Tel. : 30-40 — Telegrams : <i>Pittafilms.</i>	FLORENCE — Via Martelli, 4 — Tel. : 25-617 — Telegrams : <i>Pittafilms.</i>
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# ***Technical Notes***

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## **CINEMA IN COLOUR**

### **AND THE REALISATION OF TRICHROME SYNTHESIS BY A TRANSFER PROCESS ALLOWING MANY COPIES TO BE TAKEN**

It is stated that the American "Technicolor" company has succeeded in producing bichrome and trichrome films by a transfer process permitting an easy multiplication of the number of copies. In consequence it will abandon the process involving the double base film, which deteriorates easily, used today in bichrome processes by subtractive synthesis with monochromes obtained by caustic etching.

We have seen several articles on the new process and we have examined several patents but it is not easy to see the exact nature of the process.

Some speak of an impression obtained by blocks similar to those used in photo-mechanical processes, others of blocks similar to those used in the bromoil process and yet others state that it is a process similar to *pinatype* and that it is easy to transform a film into a block which can take *pinatype* colours and deposit them by contact on another film coated with a simple base of moist gelatine.

We have examined many receipts given for the transformation of normal negatives into *pinatype* blocks but we are convinced that there is nothing in that process. None of the variations of the process described in the technical press permit of obtaining useful images let alone duplicating from such images by transfer.

We maintain that the solution of the problem must lie along the lines laid down by Dr. Traube of Munich in his process of colour photography on paper called "*Uvatype*".

In the *Uvatype* process one takes a film with a simple celluloid base, one sensitises it with a solution of potassium bichromate or ammonia. It is then printed by being placed the wrong way around beneath a negative. The light source is a strong arc lamp. The gelatine surface is then subjected to contact with hot water which eats away the surface according to the photographic *chiaro-oscuro* so that a gelatine relief block is obtained.

This relief block is then coloured and put into contact with a paper covered with soft gelatine: the colour is thus transferred onto the paper. If three chosen negatives are taken and three gelatine blocks made and suitably coloured, three successive printings on the same paper will produce a synthetic colouring of the image.

We and others who have seen these *Uvatypes* on paper have been astonished at the results and the more so as doctor Traube has demonstrated that several dozens of copies can be taken, all perfect.

The *Uvatype* then solves the problem of duplication whereas *Pinatype*, the first system for trichrome synthesis by transfer, enabled only a few copies to be taken and those with difficulty.

In *Pinatype* the image that serves as a printing block is not made of gelatine put in relief by a deterioration process, but a gelatine base presenting an image permeable in varying

degrees to liquids and colouring fluids. This difference in permeability rapidly disappears whilst the gelatine relief block keeps its colour transferring properties for a long time.

The system offered to cinematography for the multiplication of polychrome images is the same as that used by Dr. Traube with such startling results.

One objection however presents itself immediately : in ordinary photography the speed with which the gelatine blocks are obtained is of comparatively small importance but in cinematography the large number of images required makes the process a long one. Gelatine sensitised with bichromate requires not a fraction of a second for printing but several minutes.

However although this latter fact is true it does not preclude the use of a mechanical printing system. Besides, arc lamps with special carbons concentrated on the printing gate can reduce the printing time to thirty seconds or even less. This simply means that with a mechanical process the printing of a film might take a day instead of a few minutes. This process will always be more advantageous than those permitting only a single copy to be made. A film block made in this way would enable 25 transfers to be made with less expense and in less time than the same numbers of photographic prints could be made, developed and dried, one by one.

The deterioration of the gelatine block by hot water and its subsequent colouration do not present great difficulties. Some difficulty might be met with in the transfer from the block to the final film. But the transfer would have to take place under the best mechanical and physical conditions so that the operation would be as exact as possible.

A detail on which the inventors are silent is that of the colours themselves. Colours are required which are suitable for the trichrome synthesis and which at the same time have not the tendency to spread in the transfer from the film block to the moist gelatine surface of the final film. Pinatype colours have this quality but their price is too high. The composition of the red is known to be carmine dissolved in alkali but the blue and yellow are unknown.

It seems however that Doctor Traube has found suitable colours without having to resort to those used in the Pinatype process, which as a matter of fact do not always answer perfectly to the needs of the bichrome and trichrome synthesis.

In America other colours of coal tar which have the qualities of blue and yellow for pinatype have been discovered.

Granted that negative film (particularly the new Kodak supersensitive panchromatic) has a general and chromatic sensitive so great that the trichrome selection is no longer difficult, colour cinematography has now only to overcome the obstacles presented by the practical difficulty of the synthesis in a large number of copies.

At the moment the process involving a gelatine film block as described above presents the only possible solution.

*(Translated from the Italian).*

Prof. RODOLFO NAMIAS.

### **Rapid Motion Cameras.**

Cinematographic reproduction permits of the realisation by the human eye of movements which would ordinarily be too fast or too slow to be grasped.

For a long time *Slow Motion Cameras*

answering to all kinds of needs have been on the market. They enable the normal speed of taking pictures to be doubled, tripled, quadrupled and several special cameras have been constructed to enable up to a hundred thousand frames a second to be registered.



Rapid Motion Cameras have on the contrary been less developed in design and manufacture although many mechanics have proposed the construction of cameras fulfilling all needs and functioning with perfect reliability.

A good rapid motion camera for universal use should fulfill the following conditions : (a) it should have perfect regularity of exposure, (b) the length of the exposure and its frequency should be variable at will.

Doubtless the hand-operated single-image-to-a-turn camera presents the simplest solution of the problem but apart from the difficulty of operating such a camera on work involving, say, one exposure every ten minutes over a period of two weeks, it is impossible to obtain an absolutely perfect uniformity of exposure. This absolute uniformity of exposure is necessary in order to avoid irritating changes in image density upon the screen.

One of the first systems dealing with the problem is that of Frankenberger (German Patent No. 493391). It consists of a device attached to the back of the cinema camera which by means of a flexible transmission controls a photographic shutter placed before the objective. This device functions in the following manner : the photographic shutter is set at a constant exposure,  $1/10$  of a second for example : when the single image per turn handle of the camera is turned the device releases the shutter just as the window in the camera shutter opens before the film. In this way the exposure at  $1/10$  second is assured no matter how quickly the handle be turned.

The German Review "Die Kinotechnik" (March 1st) describes several devices produced by the Askania-Werke of Berlin in order to work the cinema camera at predetermined intervals chosen at will. One of these devices is specially adapted for micro-cinematography but it can also be used for ordinary purposes. The exposure time, determined by the relation between the window in the camera shutter to the shutter itself (of which each turn corresponds to a

turn of the traction spindle operated at determined intervals), may be varied from 1 to 485. Naturally the intensity of the lighting must be adjusted to the exposure used and this can be done by means of filters and ground glass.

The camera is of course worked by means of an electric motor working at a constant speed and coupled to it by a reduction gear. The motor should be in motion all the time but in cases where pictures are taken only at long intervals it is more economical to have an interruptor which cuts off the current when the motor is not actually working the camera. The same interruptor can work the lights. Cinematography of phenomena taking place over a long interval of time necessitates the use of artificial light rather than daylight. However if the whole phenomena does not take too long and the number of images taken is high, it is better to leave the lights on as the effect of switching them on and off reduces their life considerably so that the depreciation in their value is more than equal to the cost of the extra current used.

In order to obtain the intermittent action of motor and lights several systems have been studied. The most practical are those involving a clockwork movement. Thus the Askania Werke have completed their camera with a mechanism which must be wound every three days and which can be regulated to give the following exposure intervals : 15, 20, 30, 40 seconds ; 1, 2, 5, 10, 15, 20, 30, 40 minutes ; 1, 2, 5, 10 hours.

However, other solutions have been suggested. In the March number of the "Journal of Scientific Instruments" a device was announced consisting of a clock to which is applied a system of mechanical contacts for the minutes and electro-mechanical contacts for the hours, similar to an electrical consumption meter in fact.

Water systems are also suggested in which the intermittance is decided either by the filling up of certain receptacles or by the revolution of water wheels or even by the

upsetting of a contact balance by the weight of water.

These few indications will suffice to show that a rapid motion camera is always rather complicated and awkward and it depends upon electrical energy (often supplied at a variety of tensions and frequencies in different places) or running water.

The equipment recently marketed by Askania Werke forms the most suitable kit of its kind available for rapid motion photography. The motive force is a small motor worked from a twelve volt accumulator. This motor is powerful enough to work two cameras at once by means of a flexible connection so that both close up and distant views may be obtained at once.

There is then the system of clockwork contacts, a device connected on the one side to the motor and on the other to a system of relays. These relays, enclosed in a box, enable one to obtain by their regulation (a) exposure of one or two images at a time, thus altering the effective total projection time, (b) backward or forward motion of the camera, (c) fast or slow speed of the motor, (d) elapse of time between the illumination of the lights and the exposure, very useful when the lamps used are slow to give their full light as is the case with arcs, low voltage lamps, etc. . .

Such an excellent and precise outfit would seem to solve definitively the problem of a universal rapid motion camera.

### **The Patin Photo-electric Cell.**

The German technical press speaks of the interesting properties of the new Patin photo-electric cell.

This cell is made of an alkaline metal ; it

has a small capacity and high resistance which permits it to stand up against a high voltage continuous current without being destroyed by incidental discharge. Besides, given that for normal sound film the frequency of the sound vibrations are independent of the tension of supply, this tension can be used for the regulation of the volume of the sound reproduced ; previously this control has been made through a stage of pre-amplification.

The Patin cell has very little electrical inertia and it is therefore suitable for use in television. The proportions of light variation and voltage variation are highly satisfactory. These two qualities together give the cell a large resolving capacity for superimposed sound tracks and thus render it particularly suitable for reproducing heavy orchestral music.

But the essential characteristic of the cell is its exceptionally high amplification coefficient. At a tension of 200 volts the voltage oscillations produced by a normal, sound track illuminated by a 30 watt lamp amount to a half a volt. Such a variation has been obtained hitherto only with electro-magnetical pick-ups used on gramophones. These variations in voltage are sufficient then to be fed straight into a power amplifier so that the pre-amplifier or voltage amplifier is unnecessary.

The voltage tension for the cell can be obtained from the mains through a filter and choke system. A six volt battery is however still necessary for the excitor lamp.

The Patin cell simplifies sound installations both by illuminating the pre-amplifier and by allowing remote volume control without the employ of a secondary circuit.

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## Review of periodicals and newspapers

### **Portuguese Cine Education Committee.**

To promote the use of Cinema in schools and to give the public some rudimentary knowledge of the Sciences, Arts, Industry, History and Geography, the Portuguese Minister of Education has instituted the *Comissão do Cinema Educativo*. Publication of original law text, details of function and members in *CINEFILO*, Lisbon, 13-II-1932.

### **Social Aspects of the Cinema.**

M. Thomas de Castelnau hopes that the film, "It is Spring", may be shown in all normal French schools as it treats that neglected subject, sexual education (*COMOEDIA*, Paris 13-II-1932).

Mme Camille Clermont proposes to make a film on feminine activity and upon the merit of women in work, philanthropy and sports. (*COMOEDIA*, Paris, 11-II-1932).

The American organisations interested in film selection declared that 70 % of the worlds film production in 1931 was moral. (*INTERNATIONAL FEDERATION OF CATHOLIC ALUMNAE*, New York, 4-II-1932).

Ten Memphis cinemas give family shows on Fridays. This has been well received and is said to aid in keeping the family circle together. (*THE FILM DAILY*, New York, 17-II-1932).

Carl E. Milliken states that 2.000 U. S. cinemas give family programmes and several States have passed laws against children attending evening cinema shows. (*WEEKLY FILM REVIEW*, Atlanta, 28-I-1932).

Out of 1515 films seen by the National Board of Review, 947 were judged worthy of being specially recommended to the public. (*THE FILM DAILY*, New York, 5-II-1932).

M. Campbell Dixon thinks that films satyrising public institutions are taking the place of crime and love films in American production. (*DAILY TELEGRAPH*, London, 15-II-1932).

The Cinema Section of the French National Council of Women has shown several films in Paris to demonstrate their educational value and artistic worth. The Show was preceeded by a speech by M. Grunbaum-Balin, General Secretary of the *Conseil Supérieur du Cinéma*, member of the I.I. E.C. Committee and one by Mme Germaine Dulac. (*HEBDO FILM*, Paris 13-II-1932).

The attitude of children to the educational film is summarised by Mr. H. Bruce Woolfe in an article "Films Children want to See". (*DAILY FILM RENTER*, London, 4-III-1932).

In a report to the High President of the Court of Appeal, the President of the Turin Tribunal speaks of the activity of the juvenile Court. Notably this concerns the charge against four hoys of having wished to imitate scenes of brigandage seen on the screen. This they are said to have actually done on the same spot as shown in the film, in the neighbourhood of Turin. (*RIVISTA CINEMATOGRAFICA*, Milan, Feb. 1932).

The "Ross Institute" has made a 16 mm film illustrating its fight against marsh fever (*THE TIMES*, London, 16-II-1932).

In the *Medical Times* and *Long Island Medical Journal*, Dr. J. F. Montague states that as a result of showing a film entitled "On Scar or Many" to 980 students, 1.600 asked to be vaccinated. (*MOVIE MAKERS*, New York, March, 1932).

The funds of the *Motion Picture Relief Fund* increase each month by 10.000 to 15.000 dollars taken from the salaries of the actors. The Fund is thereby enabled to relieve many cases of misery each day. (*ACADEMY OF MOTION PICTURE ARTS AND SCIENCES*, Hollywood, 8-II-1932).

### **Censure.**

The British Board of Film Censors has published its annual report. The growing number of erotic films is deplored and it is stated that strict measures will be taken in the matter. (*THE TIMES*, London, 17-II-1932).



After examining 500 films at the request of the Public Morality Council, the Mothers Union of Great Britain stated that the majority of these films were better than the publicity matter and titles might lead one to think. (NATIONALITY, Dublin, 5-III-1932).

### Religion and Cinema.

The Manchester Watch Committee have banned the film, "*The Miracle Woman*" on religious grounds. (THE DAILY FILM RENTER, London, 24-II-1932).

In his Lent pastoral, Mgr. O'Kane, Catholic Bishop of Derry, attacks the cinema keenly on the grounds of its dangerous immorality and hopes that cinemas will remain shut on Sundays (THE CINEMA, London 24-II-1932).

### Statistics and Cinema.

From figures issued by the Japanese Ministry of the Interior, National Production amounted to 2,948,033 m in 1929 and to 2,895,663 in 1930. European and American film imports amounted to only one-tenth of these figures. (KINEMATOGRAF, Berlin, 11-III-1932).

American film export returns state that export of raw stock is on an increase and printed film is on a decrease. (VARIETY, New York, 1-III-1932).

### Cinema Technique, Labour.

Publication of complete regulations of Feb. 8-II-1928 on the manufacture, cleaning and drying of cinema film (Labour Legislation). This contains interesting information of the various methods from the workers point of view. (REVUE INTERNATIONALE DE TRAVAIL, Geneva, Vol. IX, 1928, 2nd part, p. I).

M. A. Marette, Arts et Métiers Engineer, publishes a study on non-flam refuting point by point the objections made to the general use of this film and stating that it is perfectly possible. He announces that in the second part of his study he will examine the causes of premature wear in non-flam and will give precautions to be taken for avoiding this. (CINÉOPSE, Paris, March, 1932).

According to Mr. J. Hoke, Educational Studios have recently developed an anti-phonic container for cameras, more especially for the Mitchell.

This is an aluminium box, lined with felt 70.07 mm thick rubber coated. This is sufficiently anti-phonic for ordinary work but this quality can be increased by the exhaustion of the air within it. This pumped out by a special silent pump attached to the container by a tube and a fairly low pressure may be obtained in 25 minutes. The pump can work even while the camera is working and the whole device gives the cameraman no trouble. (DIE KINOTECHNIK, Berlin, No. 2, Jan. 1932).

Study by Mr. Ben. Schlanger, architect of New York, on the use of space in cinemas having regard dimensions and form of screen. This study deals with projection room lay out, seat lay out to give maximum capacity for minimum expense, the elimination of bad vision, etc. . . common to theatres and cinemas. (MOTION PICTURE HERALD, New York, 16-I-1932).

Description of a system invented by M. Brami for the projection of film without perforations. (LA CINÉMATOGRAPHIE FRANÇAISE, Paris, 27-II-1932).

M. Gunther Herk, of Berlin, describes the Zeiss Ikon, "Magnascope" which permits of the gradual enlargement of images cast on the screen and which may fitted to Ernemann projectors II and III without modification. (FILM KURIER, Berlin, 27-II-32).

M. P. Rubert, in a complicated article on cinema acoustics, concludes that the loud speaker should be placed in the roof of the hall and not behind the screen (DIE KINOTECHNIK, Berlin, 20-I-1932).

After five years of experiments, Mr. A. Pierard, a bacteriologist of the Government Hospital of Wellington, has perfected a new system of colour photography, in cooperation with F. Cooze and O. Townsend, cinema experts. Colour Film Ltd. with a capital of £22,500 has been started to exploit the new process which claims to be cheaper and to give better results than those at present used.

M. Duryea Bense, of the Craft Film Laboratories has devised a new method of preserving negatives and positives. (DAILY FILM RENTER, London, 22-II-1932).

### The Cinema in Schools.

The Syndicate of French Teachers has given a projection of teaching films. At the beginning, M. Brerault gave a speech on fixed and animated

projections as a means of illustrating lessons and also the condition of the teaching film in France and abroad. (COMOEDIA, Paris, 4-II-192).

In the experiment at present in progress in Glasgow, projections are held in a room light enough for children to take notes and the projection can be fixed on any one image for up to five minutes. (TODAYS CINEMA, London, 27-II-1932).

According to Mr. E. J. Nally Jun. writing on sound films in teaching, over five million dollars have been spent on educational cinema in the last seven years. (THE EDUCATIONAL SCREEN, Chicago, February 1932).

In the U.S.A. more than 20,000 classes are favourable to film teaching and have agreed to take films at a predetermined price from the industry. (ÖSTERR. FILM ZEITUNG, Vienna, 13-II-1932).

Speaking of experiments made by the Carnegie Foundation on a large scale concerning use of sound films in teaching, Mrs Bess Coodykoutz of the Federal Education Board declares that the sound film is very efficacious in teaching especially for enabling backward children to catch up with others of their age. (KINEMATOGRAPH, Berlin, II-1932).

American Producers have decided to hold a conference at Washington in order to study questions relative to film teaching. A few weeks ago a similar conference was held in London and attended by members of the Commission on Educational and Cultural Films and representatives of the trade. The creation of a central authority was envisaged to which all questions of the kind could be referred. (COURRIER DU CINÉMA, Lille, 1-II-1932).

A group of Moscow Psychologists and educators are preparing a didactic film showing the physical and psychic development of the child from birth. Copies of this film will be distributed in all higher teaching schools. (BERLINER TAGEBLATT, Berlin, 7-II-1932).

Prof. R. J. Piper shows the life of University students in a film entitled Syracuse University in 1930 (MOVIE MAKERS, Feb. 1932).

### Technical Instruction.

A documentary instructional film on metallurgy was shown at the Higher Commercial Institute in Paris. Senator Brenier explained the working of

the Institute's Film Library at this show. (LE SÉMAPHORE, Marseille, 19-I-1932).

The Reading Iron Co. has made an educational film on metal fusion called "Metals of the Ages". (MOVIE MAKERS, New York, Feb. 1932).

"Behind the Scenes in the Machine Age" is the name of an instructional film made by the Womens Bureau of the U. S. Ministry of Labour. (EDUCATIONAL SCREEN, Chicago, Jan. 1932).

U. F. A. has made a soundfilm demonstrating the distribution of heat throughout a room by means of a radiator. This film shows the different stratas of air and enables the spectator to choose the best place for the radiator. The film is called "Unsichtbare Wolken". (FILM RUNDSCHAU, Essen, 23-II-1932).

The Swiss Society for the production of acetylene has made a long instructional film on oxy-acetylene welding ("Autogene Schweissung"). (BERNER TAGEBLATT, Berne, 6-II-1932).

Spencer E. Eaton, Professor at the Keene Normal School, has made a film on the construction of different machines. The Keene Normal School makes extensive use of the cinema. Last year, pupils saw more than 160 reels of film. (MOVIE MAKERS, New York, February 1932).

Affirming that 50 % of the population in Russian towns are interested in scientific matters and that there is a serious lack of teachers, the Soviet wishes to remedy this by means of the film. Theret has therefore, been produced a talking film on the manufacture of tractors, showing in 36 parts, the entire work of this industrial process. Knowledge obtained at special courses attended by the projection of such films is deemed sufficient to enable those who have attended to present themselves for examination. (BERLINER TAGEBLATT, Berlin, 7-II-1932).

### Arts Sciences and Culture.

M. Jean José Frappa, author of the scenario of Jeanne d'Arc, has decided to adapt various French classics for the screen with the intention of making literary propaganda. (LE CINÉMA, Paris, February 1932).

Mr. J. A. Terry of the General Electric Company, describes the way in which the movements



of a sismographic needle were recorded in the Philippines by means of a Filmo camera. (BELL and HOWELL INF.).

An article by Kranold on sound films of human heart beats made by Dr. Jacobson, specialist in heart diseases and presented to the Medizinische Gesellschaft of Berlin. (WISSEN U. FORTSCHRITT, Augsburg, Mar.).

Messrs G. O. Russell and C. Tuttle publish an article "Some experiments in Vocal Chord Cinematography". (AMERICAN CINEMATOGRAPHER, New York, 10-II-1932).

An experimental physiology film has been made at the Frankfort on Main "Georg Speyer Haus", entitled "Ein Film von Leben" showing the life of animal tissues and the effect produced on cells by mechanical and electrical stimulus. (LICHT BILD BUEHNE, Berlin, 7-II-1932).

An interesting article by Mr Frank Claveloux Parker on the cinema in the service of surgical ophtalmology, particularly as concerning the operation for cataract. (MOVIE MAKERS, March 1932).

The premiere presentation of "The Child and its World", a sound film took place at the Urania, Hamburg. The University prof. William Sterne gave a lecture on child psychology. (KINEMATOPHON, Berlin, 23-II-1932).

At Rouen recently, M. Gumoin Sanson gave a lecture on "the history of the cinema by the cinema" accompanied by a film made by the speaker. (LA CINÉMATOGRAPHIE FRANÇAISE, Paris, 27-II-1932).

La "Société des Haut Fourneaux de Soulès" and la "Société Générale de Fonderie" showed a film made by them, "Chant de la Mine et du Feu", to a large audience of political and industrial personalities at the Salle Pleyel, Paris. This film shows the manufacture of kitchen utensils and other common objects. (L'INFORMATION, Paris, 19-II-1932).

The Hugo Mayer Co. presents a film for courses in physics, called "Making Photographic Lenses". (MOVIE MAKERS, February 1932)

Dr. C. Imhof of Bale opened the Vth series of cinema-lectures organised by the Bale Cultural

Film Association with a lecture on "Italy, from the Alps to the Gates of Rome". (BASLER NACHRICHTEN, Bale, 8-I-1932).

The Church Film Co. presents a film on the life of Lincoln called: "The Son of Democracy". (EDUCATIONAL SCREEN, Chicago, January 1932).

## Cinema and Agriculture.

A documetary film, "Les Temps Nouveaux au Service de la Terre" has been shown before the President of the French Republic. It is hoped that the government will favourise the distribution of this excellent agricultural propaganda film. (FIGARO, Paris, 24-I-1932).

A list of films connected with agriculture, domestic economy, zootechnic, milk industry, etc. (DAS LAND, Berlin, February 1932).

The new U. F. A. film "Kalk", illustrating the necessity for the treatment of arable land with chalk, as shown to an audience of authorities under the auspices of the Zentrallausschuss für Landlichspiele in Berlin. (FILM KURIER, Berlin 5-II-1932).

Judging the return to the soil represents the true solution of contemporary problems of unemployment, Pierre Henri Proust urges the French authorities and all cineists to make use of the Cinema as the Soviet has done for agricultural propaganda and the return to the "usine verte". (COMOEDIA, Paris, 7-II-1932).

The Cuban Ministry of Agriculture has asked for a loan of 19 propaganda films from America, in order that they may be projected in the coming National Agricultural Campaign. (VISUAL INSTRUCTION NEWS, Lawrence (Kansas), January 1932).

M. Schwab, director of "Agricola" has presented a film on arboriculture in Lausanne. (JOURNAL DE SIERRE, 17-II-1932).

According to an article by M. Pierre Malo, the Musée Pédagogique has a collection of 2,500 agricultural films. (L'HOMME LIBRE, Paris, 28-I-1932).

## Authors Rights.

The action brought by Maurice Lehmann director of the Porte St Martin theatre in Paris against the heirs of Edmond Rostand and Osso Films re-



sulted in the declaration of a point of law extremely important as it concerns the relations between the Cinema and the Stage.

M. Lehmann, on the grounds that his contract gave him the right to present the play, "L'Aiglon" in the French language, charged the defendants with having broken this contract by the production of the film "L'Aiglon".

The third Chamber of the Civil Tribunal of the Seine gave judgement "that a theatrical presentation can in no case be the same as a talking film, the latter being simply an improvement on the cinema without sound. The Rostands had reserved cinema rights in the contract and therefore the film in question was no infringement of plaintiff's rights". (LA CINÉMATOGRAPHIE FRANÇAISE, Paris, 12-III-1932).

According to New York information, the adhesion of America to the Berlin Author's Convention, is backed by the American cinema industry which sees in this agreement a solid judicial basis for the carrying on of international cinema business. It is hoped that Congress will sanction the adhesion in the present session. (LICHT BILD BUEHNE, Berlin, 8-III-1932).

## Finance and Legislation.

As a result of the new English tax on cinema admissions, the attendances at a Leeds cinema fell by 24,210 persons in 12 weeks, representing a loss of £536 to the owner. (DAILY FILM RENTER, London 23-II-1932).

In Lettonia cinema taxation equals 35 % of receipts and the electrical tariff has been increased by 200 %; the cinemas of Riga, have therefore decided to close after the 15th of February until local authorities make reasonable reductions in these charges. (Communication of the Lettonian Exhibitors and Distributors League). (LICHT BILD BUEHNE, Berlin, 17-II-1932).

In Germany, Dr. Goerdeler, Commissioner of Prices, has made known to the Spitzenorganisation the industry and to the Tobis Co. the official definition of an artistic film and of a cultural film. He has likewise communicated that the licence fee for artistic films having a cultural value recognised by the Voegler Committee will be one mark per meter controlled. (FILM KURIER, Berlin, 12-III-1932).

Under the auspices of the Filmliga, the principal Czecho-Slovakian cinema organisation, a meeting has been held at the Ministry of Commerce to discuss the question of cinema taxation. The Minister of Education proposed dividing films into four categories (a) instructional and educational; (b) large films having educational value; (c) films having a dominant educational character; (d) purely theatrical films; films in first category would be exempt from tax, films in the 2nd and 3rd categories would be partially exempt. No definite decision has yet been taken. (DEUTSCHE FILMZEITUNG, Munich, 13-II-1932).

A law has been proposed in the Mexican Parliament to oblige cinema proprietors to include at least two Mexican films in their programmes every week. Amongst the motives given are those of the detrimental effect of the large importation of U. S. films on the home industry and also the exodus of 7 millions of pesos per year in payment for these films imports. (KINEMATOGRAF, Berlin, 25-II-1932).

In Germany it has been decided to take radical action against pseudo-cinema schools which in their various forms of dishonesty constitute a public nuisance. The Ministry of the Interior is therefore studying the question of training for the sound film. Schools not conforming to the regulations which will be laid down will be abolished. (LICHT BILD BUEHNE, Berlin, 22-II-1932).

According to amendments in the Austrian reciprocity law, foreign films made in Austria with a foreign cameraman will lose the right to two of the importation bonds due to the makers of the film and films made in Vienna and of which three copies are taken in Vienna will give the right to an additional bond. (FILM KURIER, Berlin, 22-II-1932).

In England Sir Herbert Samuel, Minister of the Interior will present a law for the permanent legalisation of Sunday cinemas. (DAILY TELEGRAPH, London, 19-II-1932).

## Documentary Films.

The Port of London Authorities have made a sound film called "The Story of the Port of London". (THE DAILY FILM RENTER, London, 4-II-1932).

Miss Juliet Barrett Hubble is preparing a documentary film called "The Soul of Mexico". (THE NEW YORK TIMES, 5-II-1932).

A film entitled :: "The Civilisation of Africa", illustrating a journey of 6,000 miles from the Cape to Cairo is announced. (TODAYS CINEMA, 16-II-1932).

Convinced of the utility of the film as propaganda the Chamber of Commerce of San Mateo County favour the distribution of a documentary film "California's Picturesque Penninsular". This same film has been adapted for public exhibition under "A Ramble Roundabout the Hoover Home". (EDUCATIONAL SCREEN, Chicago, February 1932).

Father Dufays, author of the film, "From Dakar to Gao", declares that he will make another film tracing the penetration of the French into Central Africa to Timbuctoo. (L'INTRANSIGEANT, Paris, 6-II-1932).

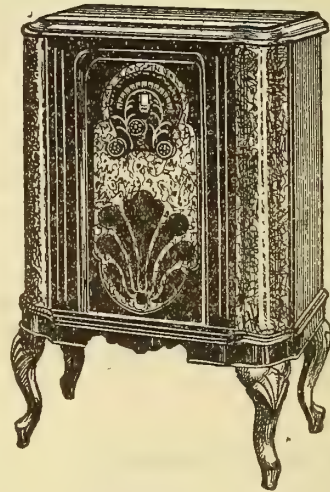
A tourist propaganda film is proposed for the Department of Vaucluse. This will be composed of three parts: (a) History and archaeology; (b) natural beauties, c) economic and industrial life. (L'ECHO DE PARIS, 31-I-1932).

### Cinema Reform.

The position which the Cinema should occupy in modern life and the problems presented by the relationship: censure — right to amusement — technique — professional orientation — invention —

press and publicity — everything connected with the moral, economic and aesthetic aspects of the cinema are treated in a positive manner in a brochure extracted from the January-March number of "La Nouvelle Equipe" (Pub. René Henrique, 41, Rue de Loxum, Brussels) and signed by Messrs. Dekeuklaire, Rombauts and Werrie.

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# Bibliography

*Der Tonfilm. Grundlagen und Praxis seiner Aufnahme und Wiedergabe.* (The sound film — theory and practice of recording and reproduction). I vol., 495 p., 231 ill. by HEINZ UMBEHR, pub. Verlag der Lichtbildbuehne, Berlin, 1930).

This book is the fourth of a series published by the Lichtbildbuehne. In common with the other volumes this one is characterized by its clearness and simplicity. The author avoids scientific explanations which might not be understood by the majority of readers. It is a popular book for those dealing practically with the sound film.

Simplicity and clarity do not prejudice the interests of the most strict accuracy. The first two chapters, one on the history, the other on the bibliography of the soundfilm, are of particular interest. Although the second is not very complete it contains much useful information. The following chapters treat the soundfilm fundamentally and the last contain a careful account of sound reproduction which constitute a valuable aid for the technician.

*Sound film reproduction*, by G. F. JONES, I. Vol. 58 p., 10 tables. pub. Blackie and Sons Ltd., London and Glasgow, 1931.

In a short foreword this interesting little book is addressed to three kinds of people, to cinema managers, busy with administrative questions etc. . . so that they may have an idea of the new system under their care ; to projectionists so that they may add to their technical knowledge of their apparatus ; finally to cinema owners who are inclined to follow the technical side of their business.

In a few pages Mr. Jones has clearly exposed the principal points of sound reproduction, both sound on film and sound-on-disc systems. This book is not the less complete for being concise and it is easily understood by anyone having the fundamental knowledge of an operator.

*Notes Pratiques d'Électricité à l'Usage des Projectionnistes*, by A. ROUSSEAU, I. vol., 103 p., 47 ill. Pub. Charles Mendel, Paris.

This volume belongs to the interesting series published by Mendel under the title of "*Biblio-*

*thèque Générale de Cinématographie*" M. Rousseau has condensed into this small book all that is necessary for a projectionist to know of the electrical side of his job. It pre-supposes a certain knowledge of the subject and deals only with the application of electricity to projection. It is clear and simple enough for average understanding. However it only deals with silent films and it would be a good thing if the present volume could be supplemented by one including the electrical side of sound film projection.

*Bastelbuch fuer Kinogeräte* (the Construction of Cinema Apparatus-) by V. HOOEVAR, 33 ill. Price 2.50 marks, Photo-Kino Verlag, G. m. b. H. Berlin, S. 14. Staalschreiberstrasse 33.

This booklet is destined to cinema amateurs who wish to construct their own apparatus for interest or sake of economy. Besides cameras, apparatus for developing such as dark room lights, washing stand drying racks, etc., are dealt with. A few instructions for making titles are given as well as enlarging systems, projection tables for silent and sound film, etc.. This work is easy to understand and thanks to its excellent drawings and plans. It is to be recommended to all amateur cineists.

*Wie entsteht ein Amateurfilm?* (Making an Amateur Film) by WELLMUTH LANG, second edition, enlarged and brought to-date, 70 ill. 2.75 marks, pub. as above.

The first edition of this book was out of print in 9 months which shows how interesting it is. The second edition is considerably improved, besides new illustrations, there are several new chapters. Owing to instructive drawings it represents an excellent introduction to amateur cinematography. "What should I film?" is the heading of one chapter. It is particularly instructive on the following subjects : increase in amateur output, cameras, film, scripts, photography, titles, cutting, tricks and effects, sound film, projection and enlargement. The simplicity of the text must recommend it to all beginners whilst the excellence of its matter must attract those who are more advanced.



*Star Gazing*, by JUNE HEAD, 1 vol. 173 p., many ill.  
Pub., Peter Davies. London 1931.

Although the title of this work makes its contents clear, the author judge it opportune to give more precise indications, in the form of a short introduction. She declares that the book is meant for those who in their youth were ardent admirers of Gloria Swanson or Wallace Reid. Her book then bids only to be a friendly discourse on the best known screen actors.

In the three parts of her work (past, present and future), June Head passes in review the principal screen celebrities. It is not for us to follow her into this domain but we must call attention to some of her statements, not for the purpose of refuting them but to put the reader on his guard concerning them.

For instance, when June Head says that the Cinema has only one object, that of gain and that it is bereft of any sort of social sentiment, or when she says that it is the "star-system" that has forced the Cinema along industrial lines and prevented it from becoming a higher art, we cannot help thinking of the efforts made by the industry itself to render the screen a more moral influence

and furnish the public with truly artistic works, efforts in which it is supported by the I. I. E. C. and the L. o. N. in creating the latter for the precise purpose of obtaining a better artistic and educational content in the cinema.

#### TECHNICAL HANDBOOKS ON THE CINEMA.

The house of "Film et Technique" (78 Avenue des Champs-Élysées, Paris) announces the publication of several technical handbooks designed to supply a grave need in French Cinema literature.

A book, "*L'Acoustique Architecturale*" by M. Gustave Lyon, has just appeared and another for the projectionist, "*Propos de la Cabine*" by M. P. Graugnard will be out soon.

There will then follow at intervals of a few weeks a technical agenda of the cinema: a small French-English technical lexicon, with explanations of the various terms used in cinema and cinema electrics; a small book by M. A. Lovichi on the process of sound recording on film.

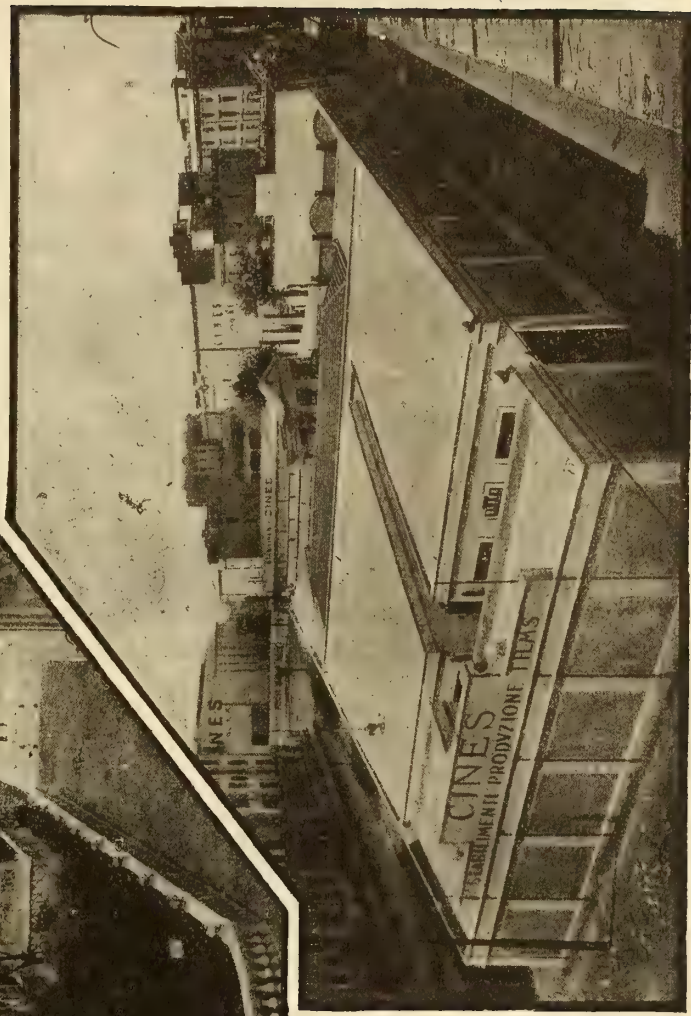
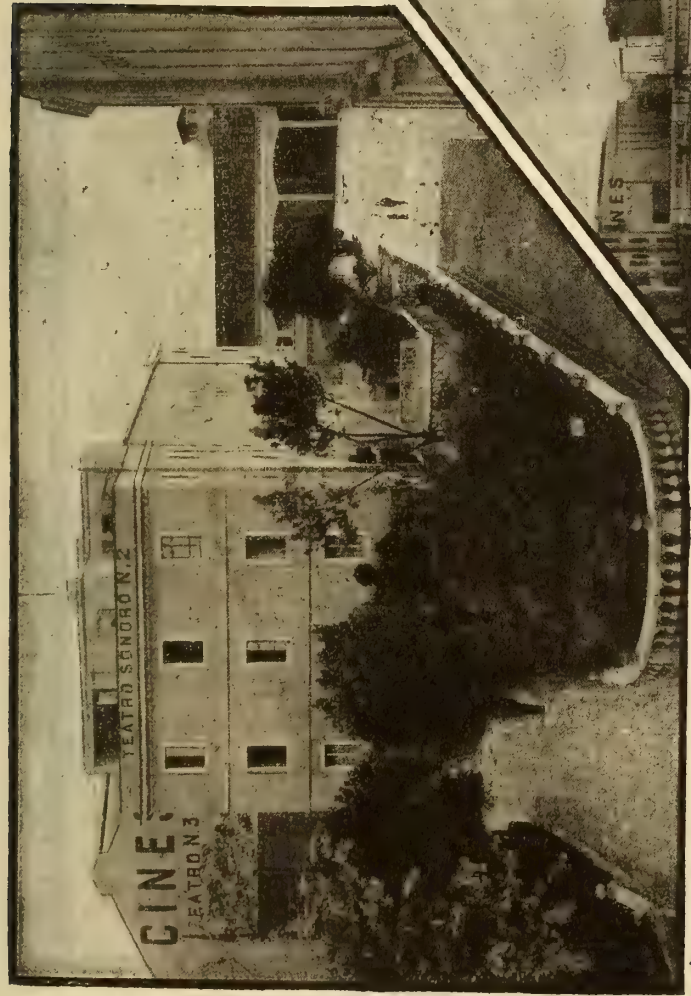
We can have full confidence in the quality of these books, as the same house publishes two cinema periodicals, "*Le Film Sonore*" a corporative weekly and "*La Technique Cinématographique*", a monthly.

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# INTERNATIONAL REVIEW OF EDUCATIONAL CINEMATOGRAPHY

ROME

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LEAGUE OF NATIONS

MONTHLY PUBLICATION  
OF THE INTERNATIONAL INSTITUTE OF EDUCATIONAL  
CINEMATOGRAPHY



# INTERNATIONAL INSTITUTE OF EDUCATIONAL CINEMATOGRAPHY

## LEAGUE OF NATIONS

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**ALBERT THOMAS** *has disappeared from the stage of the world; but one may say that his spirit will continue to animate the immense work created and ordered by his faith in this work itself and by his power of constructive effort.*

*We knew Albert Thomas personally in Paris in 1926 at the First International Cinema Congress. By his verve and density of ideas he really dominated this Congress. He told the Cinema what ends it should pursue and what means it should adopt to accomplish them. Since then the men who have had the honour to direct the I. I. E. C. and subsequently since 1928, those who have in the I. I. C. E. itself, always found in Albert Thomas an enthusiastic help, both loyal and certain.*

*It is our duty to recall the fact that, a few weeks after the foundation of the I. I. C. E., Albert Thomas wished that the institution that he had created and that which he so liberally directed, might be the first to collaborate with the Rome Institute.*

*Without hesitation, respectful as he always was of the qualifications of others, he sent to the I. I. C. E. the great amount of material which the B. I. T. had collected regarding the cinema, without hesitation he cut short a great enterprise of the B. I. T. — the inquiry of the B. I. T. with regard to the leisure of workpeople — and confided it to the I. I. E. C. in order that the latter might follow it through with the help of the fine organisation which he had created.*

*The I. I. E. C. continues this inquiry in a spirit which fully recognizes this work.*

*Since, every appeal on our behalf has been heard by Albert Thomas, every demand for collaboration accepted, and every aid of a practical kind has been accorded.*

*The I. I. E. C. to-day expresses a sentiment of profound recognition of the deceased in its monthpiece, the Review.*

*We wish to emphasize the loyal and open character of the collaboration of Albert Thomas with this Institute because we know no better way of paying tribute to this great man, who desired only to collaborate, was every ready to cooperate and was willing at all times to aid others in their work and that with an ardent conviction and an exemplary loyalty, — such was Albert Thomas.*





# FILM AND TEXTBOOK, A PROBLEM OF ESSENTIAL COLLABORATION

A. Lomont,

INSPECTEUR HONORAIRE DE L'ENSEIGNEMENT,  
DIRECTEUR GENERAL DES ATELIERS,  
ECOLES DE LA CHAMBRE DE COMMERCE DE PARIS.

The workman cannot be conceived without his tools. The natural instruments of work are insufficient, and from the beginning men have put their ingenuity into the multiplication of their strength by machinery.

In the same way, on account of the extension of human knowledge, a process of fixation, was sought for in order to aid the transmission of thought, and after many centuries, this ended in the printed book.

As popular education has increased, the printed book has become more and more indispensable to the teacher.

It is a pedagogic axiom that the most important factor in the development of the faculties is personal effort. Muscles cannot be developed by simply paying attention to the exercises demonstrated by the teacher. It is essential that the pupil should repeat these exercises. In the same way, the pupil's brain cannot be developed by the teacher alone, however good a teacher he may be, and whatever method he may bring to bear on the pupil. If the pupil does himself submit to the discipline of personal study, all will be sterile.

In the matter of physical exercises, results may be obtained by simple imitation of example.

Can intellectual exercises be applied in the same way? The pupil is not induced to work simply by seeing the master work before him. It is indispensable that some form of mental communication should exist between them in order that subtle processes of thought can be transmitted.

The most ancient manner of making this exchange is by the spoken word.

And still this form exercises the greatest influence on the human brain. With words the teacher influences the pupil to immediate and productive action, often irresistibly.

However this influence is often temporary and is in any case lacking in scope. It was sufficient when the extent of human knowledge was small ; but it cannot cope with modern science.

The teachers' word should be completed by the textbook. On the one hand this supplements the master's teaching, limited by time, and on the other hand it serves to emphasize points which can be learnt by oneself. According to circumstances one conceives the teacher as commenting upon the text and trying to open up the minds of the pupils by discussion and comment upon the ideas and knowledge contained in the book ; or recommending the book to the pupils in order that they may find details which he has not given them for fear of confusing the larger and more general issues of which he has spoken.

Thus the textbook is useful both to master and pupil. It is an instrument which neither could be without at the moment.

To the textbook are naturally added observation and experiment, teaching by vision and by action, two forms, the one passive, the other active, which modern educators try to substitute for the more mechanical curriculums.

However, these means of education are not unchanging. If the methods themselves, fixed by the great thinkers from Montaigne to Rousseau, advocates of an inductive and intuitive method of teaching — a method which developed *from* the sensible fact *to* the idea and which required the constant search for truth on behalf of both pupil and master — do not seem to be altered by the new constructions which have been put upon them recently, the same cannot be said of the *means* which are to be employed in their practice.

“ The great enemy of education is habit ”. It would be gravely dangerous for education not to pay heed to the means which the discoveries of sciences have put at its service, and which would have surely been adopted enthusiastically by the philosophers mentioned had they existed in the past.

Thus, visual teaching, an interesting branch of the concrete method, is taking new life from cinema and adding tenfold to the efficacy of the didactic art.

The textbook had already added to the importance of the teacher's action, but it was not sufficient by itself. In order to explain its contents observation and experiments were necessary. However it was still difficult to demonstrate certain phenomena or to give an exact idea of nature, without too costly and too complicated experiments to stimulate the imagination.



The sea, mountains, deserts, virgin forest may be evoked by descriptions. Is it possible that such descriptions can give an exact idea to children who have never seen, and who may never see such things ?

Is there a more perfect teaching method than the cinema and is it not clear that this means which is today at our disposal, should complete and render vital old means without destroying the fruits of centuries of teaching experience ?

The film is a new comer in education and it does not presume to take the place of the textbook which is likewise essential.

But the film demands its place. It is essential as a new method of arousing curiosity, of disciplining the imagination and of imparting knowledge without fatigue. It has the ambition of completing the printed word with life itself, as a collaborator not as an enemy.

And again, an understanding between textbook and film is essential.

It is easy if the truth, that education is simply an ensemble ordered according to the formation of men, is well understood. The order established by methods and programmes should not be upset by any of the means which may be employed to carry them out. The book is disciplined, the film should undergo the same process. The book has been written with a view to the programmes, according to principles recognized as good, the film should be subjected to the same conditions.

And it is here that the mistake has been made ; no attention has been paid to what already exists and has proved its value with regard to developing a new means along lines long established in teaching and the fruit of ripe reflection. Instead the lines have been abandoned. The textbook committed a similar error when it was introduced into teaching. It pretended to contain and explain everything and it was reformed only through severe criticism and very gradually.

The film has not exploited the whole field of its application. Easy subjects have been dealt with, subjects particularly agreeable on the screen, attention has been stimulated and held by the screen's essential charm and the film in teaching has not been adapted to suit existing conditions.

Such aspects of the film are all very well when the general public only is concerned, for purposes of amusement. They are however dangerous in education where all should be harmonious and balanced.

Why does not the film, which has become wiser, take the text book as an example. The latter is founded on the same programmes as must inspire teaching films. And, as programmes are always a little dry, why does not the

film illuminate and illustrate the subjects already treated basically, in the textbook, in order to make them more comprehensible to the uninitiated.

The film will find in the textbook a precious guide as to subject, an indication of what must be included and what must be left out because it does not present an essential interest. Under these conditions — provided that the textbook followed is a real textbook written according to the stipulations laid down in the official programme — the film will be of help to the teacher and to pupil and will therefore become indispensable and render the former's function more efficacious.

The film, without upsetting the framework of instruction in the school, without troubling the teachers or the programmes will find its natural place and will meet with a widespread approval.

It matters little that in the various countries programmes differ, if the general requirements are the same. One cannot, of course, conceive of films interchangeable for all countries. But, in the case of the sciences, for instance, would the differences be very marked? Films dealing with circulation of the blood studied in Europe and America would surely have a distinct resemblance the one with the other and they would surely find their places in the educational programmes of all countries. The sea, mountains and climates, in different aspects would certainly provide something more than a local interest.

Such subjects have their place in the programmes of education in all countries and hence in the textbooks of all countries. Why is there not an international agreement to settle subjects for which there is an universal educational demand. Such an agreement would in no wise prejudice the national production of any country but could not but be of use to teaching and to the production industry.

In a word, the film should be as much a pedagogic instrument as observation, experiment and the textbook. Like the textbook, it should offer to the pupil an opportunity to acquire knowledge and exercise his faculties with a minimum of effort, the maximum of pleasure and profit. The textbook and the film, means of education, have the same ends. They should support each other, complete each other and finally should be built upon the same plan determined by the past experience of the teaching world, thoroughly well considered and tried out. The framework remains intact, principles are respected and a new instrument is placed at the disposal of the educator.

The I. I. E. C. has, it would seem, a role to play in the ordering of this

work. It should neither encourage nor discourage particular initiatives but it should give precision to doctrines and ends.

In the first place, is it not essential to limit the scope of educational and teaching films respectively and to determine the ways in which the one may help the other? Education is carried on in a tremendous variety of ways and in many places; tendencies opposed to one another are often presented, nothing controls the bias of education nor the stimulation of opposing ideas.

A prevailing order is not essential in these manifestations. Teaching is another thing. It is educational but in a definite way, prescribing rather than awakening interest.

It has the precise aim of brain formation by the inculcation of knowledge and the exercise of thought. A rigorous control of both the presentation of facts and the gradation of mental exercise is essential.

These are pre-occupations which never enter into the production of films; from this results the disordered production and the disappointment of the teacher when he applies for a film dealing with a certain subject and finds that it does not exist, in that, that which is provided is not in accordance with the official programme.

We do not think that the I. I. E. C. should be concerned with the organisation of the production of teaching films any more than it should be with the methods of teaching to be used in schools.

The whole matter is dependent upon a fruitful production and teachers should be left to decide what methods suit them best. But the new technique involved in the use of films must be explained and clarified by technicians so that teachers do not have to add the labour of interpretation of new methods to their other tasks. They wish a help, not an increase in work.

How can this be achieved? This must be found out and the problem is of an International order.

For the agreement between textbook and film, technicians and teachers should take account of each other. If each continues to work solely in his own department, neglecting subjects akin to his own, parallel efforts will never meet in the common solution of the problem and there will be no progress. A discussion of the various points of view is essential to avoid useless production. Is it not the task of the I. I. E. C. to provoke this discussion and to direct it?

*(From the French).*

---



# FAMILY EDUCATION

## THE MOST POTENT FACTOR IN THE PROGRESS OF CIVILIZATION

by P. De Vuyst.

What are the characteristics of the highly civilised man? A combination of qualities of initiative, commonsense, conscience, will-power, pleasantness, sociability and self control, that is to say high moral standards.

The more citizens of this type that there are in a nation, the more social balance and prosperity there will be.

Nor must it be forgotten that individual happiness does not depend on wealth, education or fine manners. One may be very well informed and still have a difficult or even criminal character.

One may have all the comforts of modern life and still be tyrannical, one can have good manners and still be jealous and scheming, one may have the best of health and still have moral defects.

Extraordinary progress has been made in every other field by the application of good and suitable methods so why should these not be used in the development of character.

If the League of Nations wishes to bring about its end, that of rendering Society truly prosperous and pacific, it should begin at the beginning by the improvement of future generations in their normal environment, that is, in the family through the agency of parents better instructed in their duties.

The Cinema and the Radio are potent instruments of popularisation and they should be employed in this high level of instruction.

The following lines will serve to show the truth of this thesis.

\* \* \*

It is superfluous to insist upon the fact that family education well applied can be a thousand times more effective than all other kinds combined.

Children, in their period of formation are in the family circle ten times longer than they are under the influence of all other educational influences

combined ; additionally parents are fifty times more numerous than the total of other educators and they have have extended educational powers.

Heredity is doubtless a great force in the individual but by good education in a favourable environment good characteristics which are transmissible may be acquired.

In the exceptional cases where this environment is lacking, special intervention is necessary to reproduce as nearly as possible the family atmosphere.

But one must not forget that these abnormal cases are becoming rarer.

Great efforts are being made to give the greatest efficiency to all factors in social progress, why then should not be same attention be given to the oldest and greatest factor, that of family education.

In order that family influence may have its greatest intensity, future parents should be instructed in the art of education, some notions of family pedagogy should be given to them. M. M. Jacques Herbé has published excellent manuals on this subject. (10, Boulevard Charlemagne, Brussels).

This instruction should be accompanied by practical exercises. Miss Butts, general secretary of the international education bureau at Geneva, presented an excellent report on this subject to the International Congress of Family Education at Liege.

If one wishes to become a gardener, one begins by learning the trade or one risks failure. If the gardener neglects his young plants, and does not apply to each the special method of culture necessary and then founds a learned society to correct his mistakes, we should all agree in deploring his lack of knowledge and commonsense.

Thus, in order to obtain the greatest results from education, parents must be initiated into educational methods.

It is not enough that they should set a good example. One often sees children, in face of the best examples, go astray because they have been badly brought up, spoiled or too severely treated.

Psychologists and moralists have perfected methods, school and social works must propagate them.

\* \* \*

The development of physical consciousness in the child in connection with physical hygiene should be one of the parents' first concerns.

Parents admit theoretically that it is their duty to inculcate habits of obedience, willingness and sincerity, etc. in their children, but they must

be taught *How*. It is not enough to say to a child "You must". It is necessary to see that the injunction is carried out.

Here are a few principles of Jacques Herbé :—

(1) Give the child responsibilities, let him watch his small brother for a few moments or take a note to a friend. Give him his place in the household.

(2) Don't always impose your own will. In certain cases children should be given the freedom to act as they please. Care should always be taken to explain to them the consequences of their choice.

(2) Guide the child to do voluntarily things which it does not like and to abstain from doing those which it likes. This is the great means of keeping effort alive. The child who cannot deny himself something at will, may become a young man who has not the power to deny himself a forbidden pleasure. From the beginning, the child should be taught self-denial, small sacrifice such as abstaining from the purchase of a certain toy shaving sweets and keeping silent for a few minutes.

(4) Do not try to stamp out all contrariness in a child, it is sometimes better not to interfere if the child is capable of mastering itself.

(5) Do not soften the child by spoiling it : It should get up early, wash in cold water, and not be too warmly clad in winter nor over fondled ; in short its general education should be firm without being hard.

(6) The child should be taught to act for the pleasure of its parents, to do its duty, to repair its mistakes, to perfect itself and all for the highest motives.

All these exercises should be applied in a manner that the child performs them of its own initiative. This requires a certain dexterity. The exercises should not be suggested too frequently nor inconsequently. The child should not always be corrected but sometimes congratulated on its progress.

In any child group, either in the family or in a boarding school, there is mutual education. This can be organised to give the greatest results. The good tempered child makes others good tempered, initiative suggests initiative, bad temper is motivated. By organisation this mutual education is surely capable of great things.

At the household science Institute at Laeken in Belgium the following experiment was made.

After a certain length of observation the girl who showed the best temper was named monitor of good temper, charged with the duty of finding out



everything about the matter and explaining it to her comrades. The same thing was done in the case of each virtue, charity, calm and courage punctuality, etc.

The various monitors were required to search for good precepts in the teachings of religious and moral instructors and to give these to their friends to hasten their perfection. Good results one said to have been obtained but the method of notation is not precise enough for as to form a very clear opinion.

Diagrammatic notation seems very suitable to me because it is easily read and has already proved successful in experimental psychology.

Objections are made to the system of notation by marks and diagrams. Were there a better system available it would be used but comparative results have shown that it is the best at present available.

M. Jacques Herbé's brochure "Let us Bring up our Children Better" (Action commerciale, 79 Chaussée de Haecht, Brussels) gives practical methods of teaching most good habits to children. These brochures should be distributed everywhere, in churches, schools and associations.

The review "Family Education" (67 Rue de l'Orme, Brussels, 7 Belgas) gives monthly advice on this subject. All families should take this review.

When the school pretends that it should conduct the principal moral education of children, it is in error, for it thus tends to assume a duty that it cannot well fulfill and so commits a grave mistake in allowing parents to think that their moral duties can be discharged for them.

Doctors well know that it is not possible to find a substitute for the mother in physical education. How then can she be discharged of the moral education which is contemporaneous with physical development?

\* \* \*

All this is truly in the interest of the various nations. Families must be taught how to fulfill their educational function. And with efforts, this can be done. States would in this way have far less cause to worry over their schools. If the State attempts to substitute itself for the private individual to too great an extent, the results will be fatal. For if the individual is too much looked after he will become incapable of looking after himself. States should rather encourage responsibility and self-reliance so that citizens may get themselves out of difficulties so that there will be fewer, unhappy, weak, insane and criminal persons on the public bands.

The cinema can therefore be of the greatest use to the nations in suggesting to children of all ages moral principles and propagating ideas of family education.

It is above all necessary to suggest the daily practice of good habits until they become a second nature.

For progress the best methods must be used.

The work of the international congress of family education at Liège, 1930 (secretary, 22, Avenue de l'Yser, Brussels) constitutes a real mine of information in this respect.

No administration, institution or family should neglect to obtain the reports and review of this important manifestation. It is a unique opportunity to obtain information of the greatest importance.

\* \* \*

Social zeal is too often wasted on details. Social activities of all kinds and excentric in nature are common, and thus the essential are forgotten and tangible results are not obtained.

More effort should be directed towards the centre, the social cell, that is to say the family, as a departure point for civilization.

The cinema should then devote itself to this major end, for what other can there be of first importance? There already exist several films introducing the mother to the hygiene of children, which give excellent results. They should be complemented by films of moral hygiene, and formation. Films showing the growth, marriage and parenthood of human beings in the highest sense would be of the greatest suggestive value. There should be sufficient of these to put the world in the true path of peace.

*(From the French).*

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## A NEW TYPE OF FILM FOR THE PREVENTION OF ACCIDENTS

by Curt Thomalla.

The growing interest in accident prevention films (compare the International Exhibition of 1929 with that of 1931) prompts me to draw attention to a new type of these films lately introduced in Germany.

For the manufacture of accident prevention films, as for that of all other popular explanatory and instructive films allowance must always be made for the public for which they are destined.

First of all there are accident prevention films destined solely for a public of technicians, they show new mechanical installations and indicate how to prevent accidents in their use. These films are entirely specialised and are intellegible only to competent persons.

Thus, in Germany, many specialised films have been made for use in particular industries. As is well, accident prevention in Germany is the concern of the professional organisations, grouped according to industries, such as, sugar and textile trades, etc.

Each of these associations has a number of technical inspectors charged with factory control. They check the safe working of machines and supervise the installation of safety devices, etc. Besides the technical prevention of accidents by these inspectors, the associations also deal with the psychological prevention of accidents. They see to the placing of warning notices, to the distribution of explanatory brochures. They also intervene between employer and employee to bring about lectures illustrated with slides and films. Specialised accident prevention films should therefore be in the hands of the association inspectors. The inspector goes from one factory to another giving his lecture only before those workers to whom the film may be of use in the carrying out of their daily work. For instance, the Professional Ass. of Iron and Steel trades in South Germany at Mainz (Beware Accidents), the Bavarian Prof. Ass. of Building Trades at Munich (Prevention of Accidents in Stone Masonry), the Prof. Ass. of Printers at Leipzig (War on accidents), etc. etc., have made films for the benefit of their insured.



Finally there is a third type of accident prevention film destined for the general public. These treat accidents of more or less general occurrence; The Union of German Prof. Ass. at Berlin, for instance has made a film of this type (*Man in Danger*, prevention of home, street and labour accidents). The question of first-aid is very closely bound up with that of accident prevention, for it depends upon the nature of the work which may have caused the accident. In this category must also be included films on fire danger, and traffic perils: on this last subject there are many good films.

The professional Association of Berlin retail traders, has made a film of a new type dealing with the prevention of accidents in such a general and interesting way that besides its natural specialised public it would be also possible for it to reach the general public as a secondary programme item in ordinary Cinemas. The above association comprises many small trades involving in the daily routine, a large number of small tasks such as packing and unpacking, the use of steps and ladders, the transport of goods, etc. The upkeep of an ordinary dwelling involves analogous work.

In order that such a film may be shown in public cinemas, it must abandon the school master attitude and overcome the initial dislike of the public for such instruction by being really interesting. It also seems essential to introduce a certain element of humour in such films although the subject matter may be in itself far from humorous.

Excentric-Film (Zorn and Tiller) of Berlin charged with the making of these films, have completed them with much ingenuity. In each scene a comic personage intervenes at each accident, and demonstrates the preventive measures. This character is an animated drawing superimposed on the natural photography. Obviously this is a delicate technical process. Excentric-Film have patented their process (*Kombinations-Trick-Aufnahmeverfahren*). It is not only a question of the introduction of the animated drawing but also of its synchronisation with the rest of the action; finally the two are combined on one negative by the above process and prints are taken. We will give elsewhere other details on the system patented by Excentric-Film. The Government commission of popular Hygiene has used this process for the first time in popular educational films. Two comic characters are introduced named "*Leberecht Klug*" and "*Sanitätsrat Weise*". These films deal with tubercular infection, infant feeding, influenza, vaccination against the small pox, the nutritive value of fruit, utilisation of spare time, morning and night hygiene, etc. . . They interest the public as much

as the celebrated Mickey Mouse cartoons and the hygiene instruction is assimilated unconsciously by the spectators.

In the films made for the Prof. Ass. of Small Traders, the cartoon character inscalled "Hans Passauf". Let us take for example a film in which unpacking goods is shown; suddenly the small figure appears, seizes the workman by the ear and tells him that one must not throw the lid of a case studded with nails on the ground, that in a factory the alley ways should not be obstructed, that waste matter should be put away. He also explains what tools should be used, upbraids the charwoman who neglects her work of clearing, warns pedestrians and cyclists of the danger of traffic, etc. This small comic figure teaches and amuses and at the same time it remains fixed more firmly in the memory than any purely objective instruction.

These films have yet another advantage. They may be divided into a number of separate episodes, each self-sufficient and demonstrative of the right and wrong method of preventing an accident. These episodes may be joined together or added on to another film with very little trouble. They offer, therefore great possibilities of adaptation.

When a professional Association wishes to represent in a film the accident risks proper to its domain suitable episodes from these small films can be chosen and added to already existing films. Up till now, experiments made with these films have shown that not only the general public but also assemblies of workmen follow them with amusement and interest. And this must be considered as a good result, for every conquest over indifference in this domain is an important gain.

The Professional Association of small traders deserves to be merited for the introduction and trial of this new method of accident prevention.

*(From the German).*

## THE REIGN OF THE DOCUMENTARY FILM

Eva Elie.

In times past, cinema managers maintained with a certain bitterness that the public was very little interested in documentary films, especially those dealing with travel. I remember an excellent film, *The Conquest of Mt Everest*, a unique document full of skill and courage and excellent photography, which, at Geneva at least, brought in very little money. Another film, chosen for the inauguration of a Geneva cinema, a delightful voyage across Switzerland — what could be better material — met with the most complete financial failure whereas the film which followed, a trivial thing, with a love interest, filled the house. . .

Since then years have past and public taste has returned to the cinema — at least to the documentary cinema — above all in those people who previously denied its value and its art. They have taken back the words of Anatole France, "For the most part, every intelligent person coming out of those obscure halls feels ashamed to be a man". The same writer, so subtle in other ways, thought that the cinema appealed only to "the lowest regions, the most turgid sources of the human soul". This way of speaking is evidently partial but it nevertheless expressed the attitude of those who saw in the film the origin of sin and misery. Certainly commercial production is sheltered from all reproach and — to generalise — it was up to the documentary film to break down many prejudices.

Certainly, "La Croisière Noire", as cinema reporting, — benefiting as it did from a truly formidable publicity — was sufficient to show intelligent people what intelligent, educative and documentary cinema was. There had nevertheless been "*Nanook*" and "*The Shackleton expedition*" — to name only two, but before they were released a second

---

*We owe Mme Eva Elie public apology. If we had published this article when we received it she would have been able to claim a certain promptness in dealing with a most interesting subject : the question of trick photography in film documents. We should like to remark upon our collaborators promptness and to declare that her article, stimulating as all her writings are, has lost none of its topical quality, for the subject will certainly attract much more attention.*

*We agree perfectly with Mme Elie when she approves of the purely documentary film. But should we be so critical with regard to trick photography? Should the travelogue exclude adventure? If one answers in the affirmative is it not to be feared that the public may renounce what it can learn from a "document romancé" that is, including a certain number of tricks. As children, did we not learn much from adventure stories which we should not have learnt from the strict logs of great explorers. The essential thing is — and here we are again in complete agree-*



time fashion had not yet decreed the "dignus est intrare". After the lifting of the ban "Moana", "Chang", and "Simba", were frequented by a public as specialised as that of the Grand Guignol and soon there were scarcely any films but those made in distant countries. With Africa there has really been some exaggeration, after various expeditions came "Africa Speaks", "The Truth about Africa", "Trader Horn", etc.

\* \* \*

The documentary film presents difficult problems. Stimulated by competition the various producers in their desire to present sensational scenes depart far from truth. On the other hand indiscreet journalists are pleased to discover and reveal to the public all the tricks used so that the latter becomes contemptuous and smells out tricks on all occasions even when none are employed.

Once upon a time the public believed in the acrobatic tricks of cinema artists. One day some initiates destroyed their illusions which was perhaps wrong. Candour and faith lost, the public laughed at heroic deeds sometimes perfectly genuine : this type of film soon died amidst the jeers of the crowd.

Do we likewise wish to kill the documentary film. There has never been any question of a human life being sacrificed when a dummy can and should act the substitute, why then, represent such episodes as truth. Why not call such films "documentaires romancés" since we are already acquainted with "vie romancée". The public is very willing to admit the non historic parts of "Moana" but it protests when it learns that certain films which were supposed to have been made of savages in unexplored lands were actually concocted on a farm with farm hands. Finally, humiliated in its first naiveté the public cries out like the village people in the fable "A d'autres, je vous prie, l'on ne nous y prend plus".

Is it not definitely necessary to make an exact distinction between real documents of actual events, without tricks, and films which willingly deceive the spectators in order to add excitement to the story?

To make myself clear, let me borrow from André Demaison, author of "Les Bêtes qu'on appelle sauvages", the explanation of a strategem, very innocent from certain

---

*ment with Mme Elie — that the tricks should be kept within the bounds of reality and that the knowledge of those who have seen and "know" should be employed.*

*If therefore seems to us perfectly legitimate in the making of a film which does not pretend to be a strict document to introduce events which are imaginary but possible. In other words it seems admissible to us to use tricks in order to reproduce imaginary events when these events are probable ones.*

*We do not then condemn films which, without being strict documents, have value through the care which has been taken to render jungle scenes or other scenes unknown to the general public in an accurate manner. It matters little if these scenes have been obtained by means of some artifice, what does matter is that an expert spectator should be able to say "If it is not true it is at least possible".*

points of view but none the less likely to mislead. In the film in question — I will not name it — tons of cinema material, porters, provisions, all that is necessary for an expedition into the bush was taken with the producer. There was no large scale trick employed only a little “arrangement”. The proverb says : “ God helps him who helps himself ”. The arrangement : a parkland where the wild animals were confined. The author of the book finds the proof of his hypothesis in the fact that the pursued is chased by the pursuer not in a straight line but around and around the same paths instead of seeking some new and more sheltering country. This is the first perversion of truth. More serious : the animals driven by hunger commit actions which they would not perform in normal free conditions. In the film in question — which is however one of the best — a panther, driven by hunger, attacks some hyenas, an aggressive act absolutely foreign to the nature of this animal. Thus the arrangement arouses excitement and at the same time leads the public into error. Are these “arrangements” as innocent as they are pretended to be ?

\* \* \*

Some documentary films, occasionally called “proud” because they do not condescend to trickery, do exist. In this connection I must mention “Indiens, nos frères”, a film due to that indefatigable traveller Titayna. After crossing Mexico in search of Aztec remains and the snake ridden Yucatan, she embarks with a handful of resolute men for the Ile des Requins (Ile Tiburon), inhabited by the Seris Indians. In 1875 one explorer passed three days on the inhospitable coasts of this Island, since then no European has ever returned from it.

Titayna was not only the first European woman to attempt to visit this dangerous land but she has brought back photographs and film documents which will enrich ethnographical science and will allow sedentary people to experience in her wake, the most exciting of voyages without the least danger.

“Indiens, nos Frères” — with camera work by a young Swiss Robert Lugnon who photographed “Mangeurs d’Hommes” — not only deserves the honours of learned societies but success, a testimony of admiration of those who have made it.

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*There lies the whole question. Or not quite : for certain people think that these tricks involve the animals in great pain. A strong reaction against this possibility being allowed, has made itself felt especially in England. This is a difficult question for no sensitive person can be insensible to the sufferings of animals but on the other hand it does not do to put the sufferings of even ferocious beasts above those of humans as some people seem to do.*

*Most scenes which are condemned enter into jungle life even if they are obtained artificially. Without admitting nor excusing real abuse it is permissible to think that the activity of film producers does not add greatly to the ordinary sufferings of men and beasts in the ceaseless battle for existence. And that without speaking of the dangers of the pursuit; cineists should be accorded the same benefits of extenuating circumstances as are given to hunters, trappers and trainers of wild animals, etc. . .*

### “ INDIENS NOS FRERES ”

This film, mentioned by Mme Eva Elie in her article on The Reign of the Documentary Film, is certainly an integral example of the film document, in the best sense of the term as it is completely truthful.

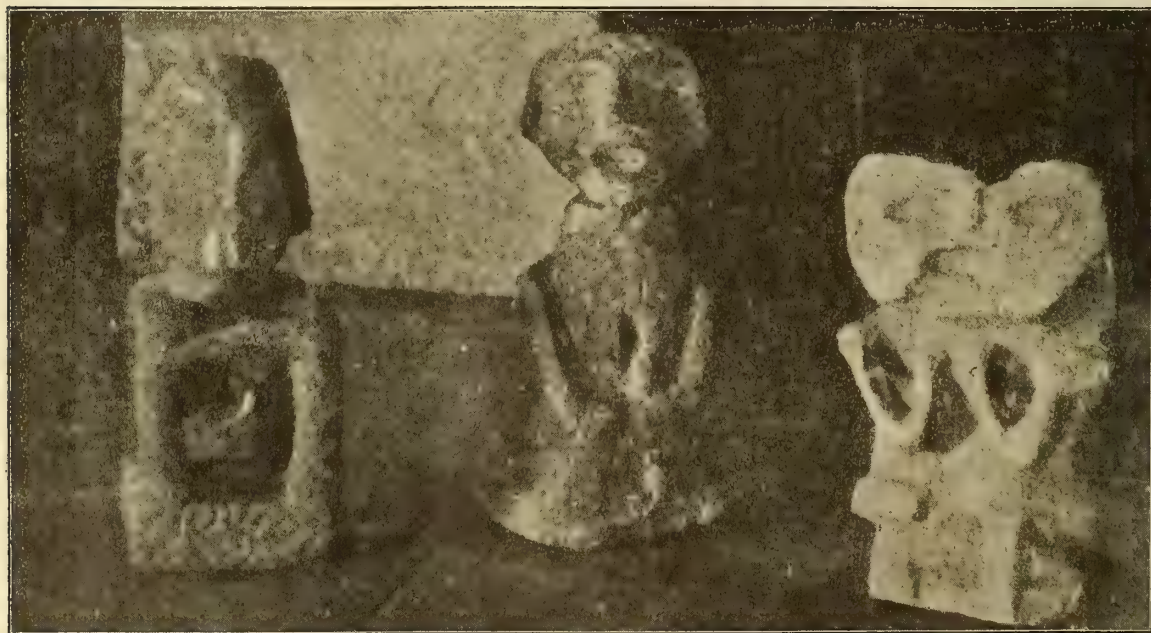
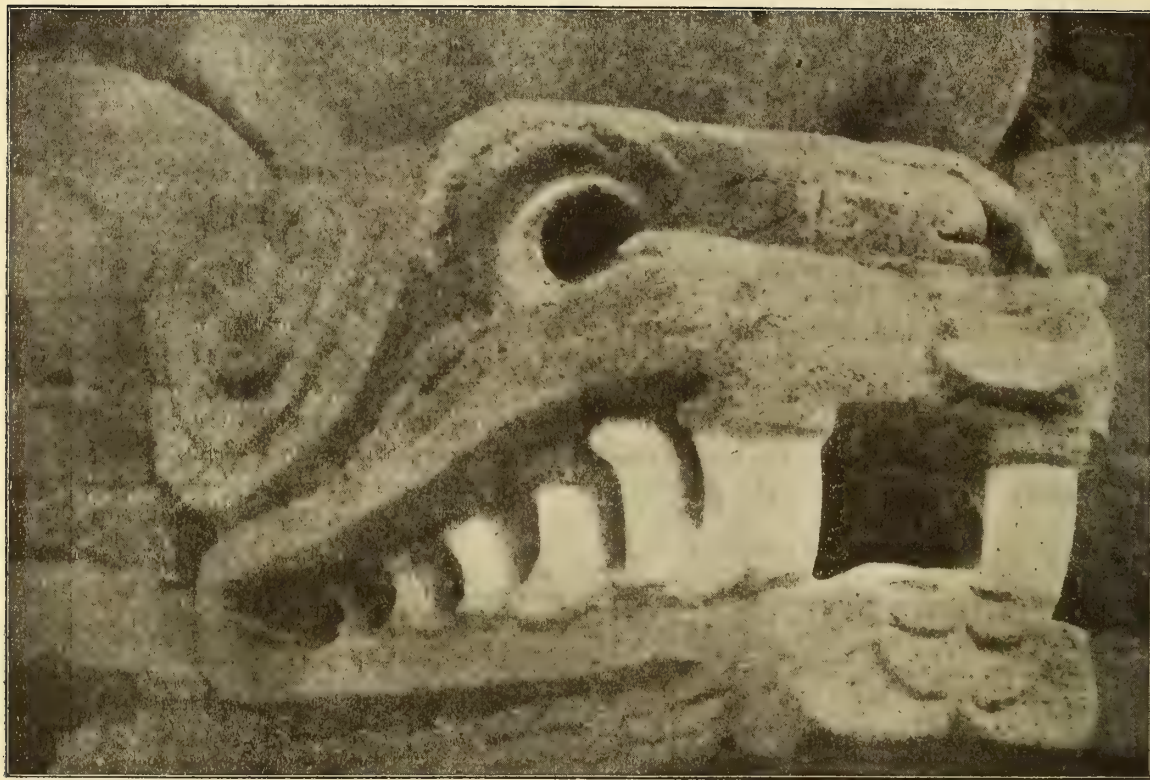
Tiburon Island, where it was made, still retains a wild and strange aspect. It is covered with thorny hushes, in which serpents, the principale inhabitants, sleep. The natives — Sèris Indians — have each day different ritual painting on their cheeks. The women preserve their sculptural beauty even through maternity.

These people ignore modern civilization. Their lives are spent in the highly respectful performance of extremely ancient rites.

In this suggestive décor are shown scenes from native life undisturbed by the passions of further evolved peoples. The children bask in the sun and gather sea fruit when the tide is down. The serious warriors are painted by the younger members of the tribe ; the girls sleep

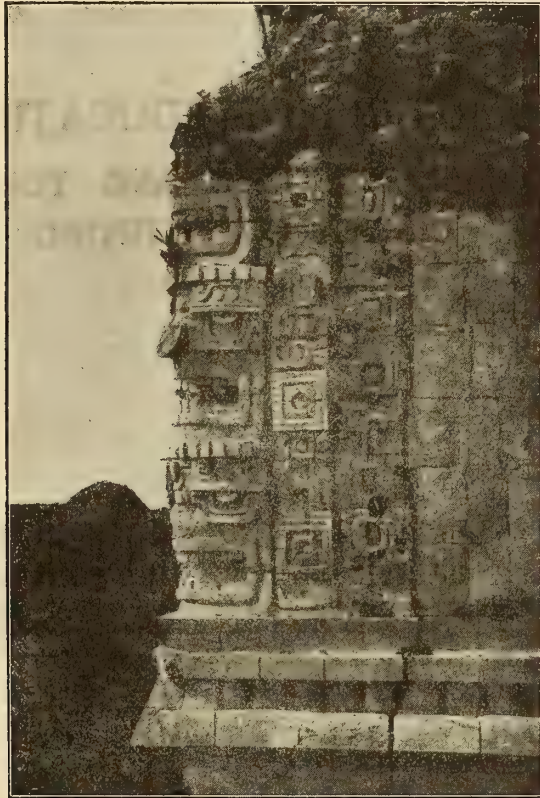






in the sun and all play about with little regard for the serpents which are almost an essential part of their daily life.

Perhaps civilization will one day intrude and another oasis will be lost amidst the sound of machines.





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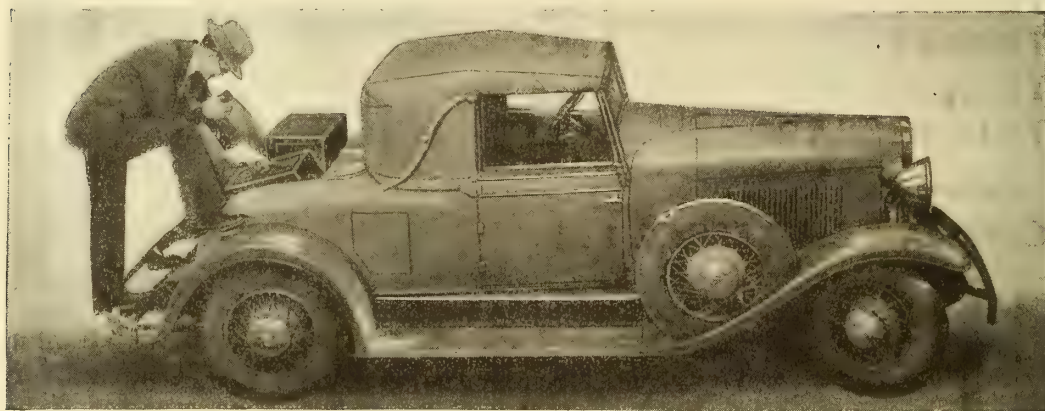
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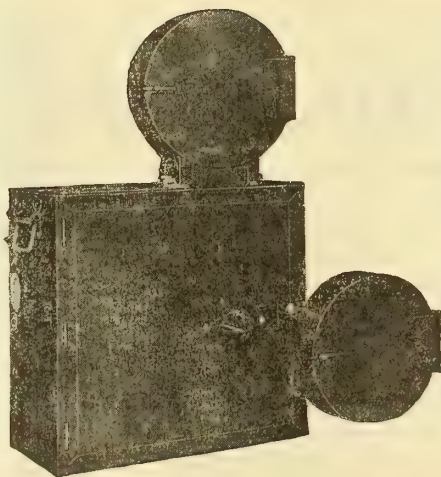




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# I. I. E. C. Inquiries

## WAR FILMS AND YOUNG PEOPLE

(continued)

From a purely didactic point of view, the opinions of the children and adolescents on the educational and instructional value of war films, certainly represent one of the most striking aspects of the whole inquiry.

A preliminary consideration is necessary. When one says that a war film is educative, one does not mean to say that the sight of massacres, fields covered with dead and the most modern of destructive war engines, is in itself educative in the best meaning of the word. It would be the same as admitting the educative value and utility of those crime films which for so long dishonoured the screen by showing crime in a favourable light, and which were finally recognized as dangerously anti-social.

The young correspondant of the I. I. E. C. express themselves in no uncertain terms. War films are educative in as much as :

(a) by the more or less perfect representation of war methods they document aspects of history which we hope the children will never have to experience ;

(b) they form a visual-mental subsidiary idea of historical phenomena.

The first point is self explanatory. It may well be asked whether it is a good thing to show to young minds in the middle of their formation such harrowing sights to which they are so sensitive ; will the impressions gleaned enable them to face the vicissitudes of life more serenely ; these are points upon which opinion is extremely divided and which we cannot deal with in their inquiry ?

The second point however can well be discussed. The question of teaching history by the film has already been treated in this Review and in communications received by the Institute from all parts of the world. In a general way, if theory is against it, practice is favourable to this method.

The theorists contest the possibility of using the Cinema for teaching history. Pupils, when asked, express a contrary opinion. In this inquiry nearly all the pupils confirm this, already expressed by others. These may be divided into three categories :

(1) those who state simply that war films are useful as a means of knowing and interpreting historical events ;

(2) those who desire simple documents without dramatic interest and accord value only to such films ;

(3) those who ask with a certain melancholy whether war films should not show only the deeds of certain peoples who participated in the great war in a small degree only.

When war films please a child it wishes to see the soldier. It is the simple soldier who is the child's hero. Emphasis and eloquence are as far from his nature as death is near.

The child can only conceive war through the common soldier, in its most heroically simple form.



Adults may reason differently but what does it matter? What is essential is the child's thought, clear in its simplicity.

The question of whether the film should be used as an integral or as a complementary form of education is one which has often been debated in this Review. The first hypothesis has always been discarded (it is only filmed lessons in the Ford manner that can dispense with the master) and yet it has always been found that animated projection has more influence on the child's assimilation than fixed projection.

Besides, however well the teacher may be conscious of his duty, he can only offer a cold commentary. He cannot have the qualities of an orator which would not in any case suit the children. Teaching by the film has the advantage of showing facts in action, and of giving meaning and detail more precisely than a master can, through lack of time or special knowledge.

However, as concerning the historical film, we must say as we have already said in an editorial note — that insufficient and excessive use must be alike avoided. The production of historical films requires special talents. The precision of the historic fact, the exactness of details, the soberness of the whole are to be observed from the first or the film will become simply an ordinary theatrical sentimental production having no function in teaching.

In conclusion, replies according to war films an instructive historical value number 1.779 including those which deem the film only a subsidiary form of instruction and those which indicate what historical value these films might have. The latter represents a very large proportion which is the more to be considered as the the other group headings are so few.

These 1,779 replies come from 1,119 boys and 60 girls all very young.

In any case the fact remains that nearly 3,000 young people thin that war films should be considered not simply as exciting shows but also as a means of acquiring knowledge.

## CRITICISMS

ANSWERS	LARGE CENTRES						SMALL CENTRES					
	Age 10-12		Age 13-15		Above 16		Age 10-12		Age 13-15		Over 16	
	Boys	Girls	Boys	Girls	Boys	Girls	Boys	Girls	Boys	Girls	Boys	Girls
Boys : 88 — Girls : 64 — total : 152.												
These films are fine but often too theatrical												
War is simple and tragic, it is useless to embellish it	23	42	7	—	46	—	3	22	9	—	—	—
Boys : 80 — Girls : 37 — total 117												
One sees at once that they are faked												
These are falsifications of true history.	58	35	2	—	16	2	2	—	2	—	—	—

ANSWERS	LARGE CENTRES						SMALL CENTRES					
	Age 10-12		Age 13-15		Above 16		Age 10-12		Age 13-15		Over 16	
	Boys	Girls	Boys	Girls	Boys	Girls	Boys	Girls	Boys	Girls	Boys	Girls
Boys : 8 — Girls : 30 — total : 38 Their realism pleases me although I know it is faked	8	33	—	5	—	3	—	—	—	—	—	—
Girls : 36 Despite all their fakes they do not give a true idea of the heroism of the combattants	—	36	—	—	—	—	—	—	—	—	—	—
Boys : 30 They are too superficial to convey true heroism	—	—	—	—	30	—	—	—	—	—	—	—
Boys : 26 — Girls : 2 — Total : 28 They often show unbelievable scenes	13	—	—	2	—	—	—	—	—	—	13	—
Boys : 26 — Girls : 2 — Total : 28 They should be more carefully and seriously made to avoid throwing ridicule on the most sacred things	20	—	6	—	—	2	—	—	—	—	—	—
Boys : 16 — Girls : 3 — Total : 19 They must be well made to be true	—	—	—	3	16	—	—	—	—	—	—	—
Boys : 17 They do not represent the facts of war exactly	—	—	—	—	17	—	—	—	—	—	—	—
Boys : 12 — Girls : 4 — Total : 16 The subject is often exploited	—	—	—	—	11	4	—	—	1	—	—	—
Girls : 15 Dull, boring and monotonous	—	14	—	1	—	—	—	—	—	—	—	—
Girls : 14 They are no good representations because the actors are paid in their parts.	—	14	—	—	—	—	—	—	—	—	—	—

\* \* \*

There follow other replies each supported by less than ten votes.

a) *Women in these films act badly and are mere figurantes* : 8 answers, 5 boys ten to twelve years and 3 girls 13 to 15 years.

b) *Through lack of scenic efficacy they produce effects no different from those of the theatrical film* : 7 answers 5 boys over 16 and two girls from 13 to 15.

- c) *They are sometimes too realistic and badly acted* : 6 boys over 16.
- d) *Art is fine when by tricks it imitates reality successfully* : 4 boys from 10 to 12.
- e) *They should be made with more good sense for as they are, they infuse hate and fear of war into simple minds* : 4 boys over 16.
- f) *They often profane the most tragic and heroic deeds in the cheapest way* : 2 boys over 16.
- g) *They are badly understood because they are badly made* : 2 boys over 16.
- h) *What I like in these films is their extraordinary mise-en-scene* : 2 boys between ten and twelve.
- i) *A type of production too much exploited in America ; there are scarcely any good European ones made and most have an anti-militarist and pacifist tendency* : 2 boys, one between 13 and 15 and the other over 16.
- j) *They do not affect me as they are generally badly made* : Boy between 10.
- k) *Sound films of this kind are better because more realistic* : Boy between 13 and 15.
- l) *Too often they exalt individual heroism rather than that of a people* : One boy over 16.
- m) *Sentimental and passionate scenes are too frequently mixed* : 1 boy over 16.

Total replies criticising war films are 551 and are divided as follows :

LARGE CENTRES :	Boys	Girls
10 to 12 years . . . . .	132	163
13 to 15 . . . . .	15	12
over 16. . . . .	158	11
	305	192
	tot. 497	
SMALL CENTRES :		
10 to 12 years . . . . .	7	22
13 to 15 . . . . .	18	
over 16. . . . .	3	
	32	22
	tot. 54	

\* \* \*

From a strictly technical point of view criticisms attack the production methods. Above all sacred and heroic sacrifices are to the young mind little suited to theatrical treatment. Observations on fakes employed are found in most replies relative to educational value.

The idea that war films are artificial reconstitutions deprives the public of the sensation of reality and the film of historical accuracy. We have already said that children prefer documentary war films which adds force to this observation. We find in this an old cause often upheld in this Review namely that documentaries should not have a purely secondary place in programmes but should be featured.

What is most important for children and adolescents is to see and know what is true in life, whether this is historical or actual does not matter.



# OBSERVATIONS OF A POLITICAL CHARACTER

ANSWERS	LARGE CENTRES						SMALL CENTRES					
	Age 10-12		Age 13-15		Above 16		Age 10-12		Age 13-15		Over 16	
	Boys	Girls	Boys	Girls	Boys	Girls	Boys	Girls	Boys	Girls	Boys	Girls
Boys : 133 — Girls : 36 — Total 169												
War films are fine but they exhalt too greatly the acts of nations that fought little or not at all in the war. This might provoke dangerous feeling	28	21	3	8	98	5	4	2	—	—	—	—
Girls : 38												
They are an excellent method of influencing young people. In this they are superior to any lecture or book	—	—	—	—	—	38	—	—	—	—	—	—
Boys : 14 — Girls : 3 — Total : 17												
They are useful national propaganda	—	—	—	1	11	—	—	—	3	1	—	—

Other answers supported by less than ten votes follow :

a) *All peoples, even the most savage, have a keen sense for defending their countries and homes* : 9 boys from 13 to 15.

b) *Often fate does not reward bravery* : 8 boys between 13 and 15.

c) *These films express the pain of the conquered, the joy of the conquerors and the alternate pain and joy of the people* : 7 replies, 4 boys, over 16, 2 from 10 to 12 and one girl between 10 and 12.

d) *They are useful because they spread the idea of a greater humanity* : 7 replies, 4 boys from 13 to 15, 2 boys and one girl from 10 to 12.

e) *They scarcely seem to support tohe ideal of peace* : 4 boys over 16

f) *They are reminiscent of the painful situation of conquered peoples*: 4 boys between 10 and 12.

g) *I think that war films are shown with the definite purpose of preparing young people for war* : 3 boys over 16.

h) *Victory is capricious and the lot of nations is prepcarious* : 2 boys from 10 to 12 years.

i) *These films are useful national propaganda abroad* : one boy between 10 and 12 years.

j) *History teaches that there have always been wars for certain peoples much better than films* : one girl between 10 and 12 years.

The total of replies containing what might be called political ideas is 269 divided as follows :

LARGE CENTRES :		Boys	Girls
10 to 12 years . . . . .		32	25
13 to 15 years . . . . .		15	8
Over 16 years . . . . .		120	43
		tot. 243	
SMALL CENTRES .			
10 to 12 years . . . . .		10	2
13 to 15 years . . . . .		12	1
Over 16 years . . . . .		—	1
		tot. 26	

## OTHER CONSIDERATIONS

ANSWERS	LARGE CENTRES						SMALL CENTRES					
	Age 10-12		Age 13-15		Above 16		Age 10-12		Age 13-15		Over 16	
	Boys	Girls	Boys	Girls	Boys	Girls	Boys	Girls	Boys	Girls	Boys	Girls
Boys : 34												
It might be dangerous for actors in the production of certain war scenes	24	—	3	—	2	—	—	—	5	—	—	—
Boys : 33 — Girls : 1 — Total : 34												
I think of the technical difficulties in making such films	21	—	5	1	—	—	2	—	4	—	1	—

Other answers supported by less than ten voices follow :

a) *I think of the quality of the actors in these films* : 2 boys 13 to 15, 3 boys and one girl 10 to 12, total 6.

b) *These films must be very expensive to make* : 3 Boys 13 to 15, one boy over 16, 2 girls ten to 12.

c) *The war scenes must be very amusing for the actors* : 4 boys from 13 to 15 and 2 girls from 10 to 12.

d) *It is a very special technique which I should like to study* : 4 boys from 13 to 15.

e) *They inspire me with the desire to become a great actor* : 1 boy and 1 girl 13 to 15 and 1 boy 10 to 12.

f) *I wonder whether the actors would behave as well at the war as they do on the screen* : 2 girls over 16.

g) *These films are useful for disuading young men from evil pursuits* : one girl over 16.

The total number of replies in this category amount to 96 and are divided as follows :

LARGE CENTRES :	Boys	Girls
10 to 12 years . . . . .	47	—
13 to 15 . . . . .	14	1
Over 16 . . . . .	2	1
	total 64	
SMALL CENTRES :		
10 to 12 years . . . . .	4	5
13 to 15 . . . . .	17	1
Over 16 . . . . .	2	3
	total 32	

\* \* \*

The considerations which we have classified in the last two categories represent an interesting association of ideas.

Those under the heading of political considerations are worthy of brief comment.

It is stated, without taking into account the intrinsic value or utility of these films, that they scarcely conform to the idea of international brotherhood. It is the more possible as several think that these films represent national propaganda. But how can this be possible when the films often represent the deeds of nations which where very little involved in trench warfare (167 replied) ?

Others give opinions which are worth considering especially as they come from the mouths of children and adolescents, the ups and downs in national histories, the unhappy vanquished, the sense of love for humanity, valour is not always rewarded, etc.

Others, without saying that films actually provoke war, state that they prepare the mind for it. They do not express a judgement in the matter. Nine replies deal with the social and biological aspect of war : All peoples, even the most savage, have a keen sense for defending their homes and countries, say some. One little girl says that war is a painful necessity for some peoples that have nothing. This is simply the demographic necessity of life.

Those replies concerning actors have evidently less importance. They seem to rest chiefly on curiosity.

#### PROFESSIONS OF PARENTS

One of the most interesting parts of this inquiry is that dealing with the professions of the parents of children replying. As we have explained, owing to the fact that in some answers the profession of the father was left out and that in others the child expressed two different opinions which were included in two different groups, the numbers of professions given does not quite correspond to the number of answers.

It seems logical to apply the parents professions to each group of answers. Thus



23.653 indications of professions are applicable to the various groups. They are divided as follows :

Professions	Large centres	Small centres	Total
Liberal Professions . . . . .	2,184	464	2,648
Employees . . . . .	4,553	1,319	5,672
Workmen . . . . .	4,477	2,412	6,889
Tradesmen . . . . .	2,113	1,270	3,383
Landowners, etc. . . . .	790	205	995
Farmers . . . . .	2,819	1,247	4,066

The proportions are as follows : Liberal professions 11.19 %, employees 23.98 %, workmen 29.13 % tradesmen 14.30 % landowners etc. 4.21 %, farmers 17.19 %. Altogether 35.17 % brain workers, 43.32 manual labs. and 14.30 % tradesmen. This confirms what we have already stated, that the inquiry extends throughout all classes of the population.

The following tables show how the professions of parents correspond to the various groups of replies.

### PARENTS' PROFESSIONS — GENERAL SUMMARY FOR ITALY

(EFFECTIVE FIGURES)

	Liberal Professions	Employees	Workmen	Tradesmen	Landowners	Farmers
Exalting war . . . . .	1897	3969	4883	2326	874	3003
Against war . . . . .	378	788	816	476	113	359
Various . . . . .	96	283	358	167	33	179
Against war films . . . . .	48	129	57	50	13	42
Educational value . . . . .	188	400	685	299	50	453
Political . . . . .	41	103	90	65	12	30
	2648	5672	6889	3383	1095	4066

(FOR EACH 100 REPLIES IN EACH PROFESSIONAL GROUP)

	Liberal Professions	Employees	Workmen	Tradesmen	Landowners	Farmers
Exalting war . . . . .	71.64	69.98	70.89	68.75	77.78	73.85
Against war . . . . .	14.28	13.80	11.84	14.07	11.34	8.83
Various . . . . .	3.62	4.99	5.19	4.94	3.32	4.41
Against war films . . . . .	1.81	2.28	0.83	1.48	1.31	1.03
Educational value . . . . .	7.10	7.05	9.94	8.33	5.02	11.14
Political . . . . .	1.55	1.81	1.33	1.93	1.21	0.74

## LARGE CENTRES

(EFFECTIVE FIGURES)

	Liberal Professions	Employees	Workmen	Tradesmen	Landowners	Farmers
Exalting war . . . . .	1561	3033	3147	1463	635	2088
Against war . . . . .	322	614	506	275	81	203
Various . . . . .	70	173	164	74	13	106
Against war films . . . . .	40	120	54	42	12	40
Educational value . . . . .	151	316	530	208	39	357
Political . . . . .	40	97	76	51	10	25
	2184	4353	4477	2113	770	2819

(FOR EACH 100 REPLIES IN EACH PROFESSIONAL GROUP)

	Liberal Professions	Employees	Workmen	Tradesmen	Landowners	Farmers
Exalting war . . . . .	71.47	69.92	70.30	69.24	80.38	74.06
Against war . . . . .	14.74	14.12	11.28	13.01	10.26	7.20
Various . . . . .	3.21	3.99	3.67	3.50	1.64	3.77
Against war films . . . . .	1.83	2.77	1.21	2 —	1.53	1.42
Educational value . . . . .	6.92	7.26	11.84	9.84	4.93	12.66
Political . . . . .	1.83	2.24	1.70	2.41	1.20	0.89

## SMALL CENTRES

(EFFECTIVE FIGURES)

	Liberal Professions	Employees	Workmen	Tradesmen	Landowners	Farmers
Exalting war . . . . .	336	936	1736	863	139	915
Against war . . . . .	56	174	310	201	32	156
Various . . . . .	26	110	194	93	20	73
Against war films . . . . .	8	9	3	8	1	2
Educational value . . . . .	37	84	155	91	11	96
Political . . . . .	1	6	14	14	2	5
	464	1319	2412	1270	205	1247

(FOR EACH 100 REPLIES IN EACH PROFESSIONAL GROUP)

	Liberal Professions	Employees	Workmen	Tradesmen	Landowners	Farmers
Exalting war . . . . .	72.41	70.97	71.97	67.95	67.80	73.45
Against war . . . . .	12.06	13.19	12.85	15.83	15.61	12.51
Various . . . . .	3.60	8.34	8.04	7.32	9.75	5.85
Against war films . . . . .	1.73	0.68	0.13	0.63	0.49	0.12
Educational value . . . . .	7.99	6.37	6.43	7.17	5.37	7.67
Political . . . . .	0.21	0.45	0.58	1.10	0.98	0.40



The above tables give a fairly clear idea of the correspondance of parents, professions and feeling for and against war.

Leaving aside the section dealing with landowners etc. which has only a small relative importance ; it is interesting to note that the majority of replies favourable to war films come from the children of farmers and the smallest number from the children of tradesmen and employees. Between the farmers and the tradesmen's children there is a difference of 5.10 %.

The greatest part of the " various opinions " is furnished by the children of workmen, who together with the children of farmers also give the majority of the replies upon the educative value of war films.

This latter observation seems worthy of note. The children of workmen and farmers have not so much chance to form generally cultured opinions or one based upon different aspects of social life. The occupations of their parents are opposed to a family life, to the formation of a circle with intellectual possibilities. The children of professional people on the other hand are very differently situated. The parents live more in contact with social political and economic life. The child gets from family conversation the elements of comparison, study and work. He knows the elements of life before even the teacher explains them through word or by means of the film.

The child of the farmer or workman, then, is at a disadvantage and has need of acquiring knowledge outside his own family circle. He is therefore inclined to go to the film for this knowledge and thence is lead to form an opinion on its educational value. For him the war film constitutes a means of knowing another aspects of life, and however fantastic the film may be it contains some representation of fact which will always interest the child who has not other means of acquiring general knowledge.

This statement, which is strictly outside the inquiry will be kept in mind when the answers to other questions in the I. I. E. C. general questionnaire are reviewed likewise when the answers to questions put to masters are examined.

For the moment, let us say that the value of the statement is in some degree confirmed by the fact that the children concerned therein give the fewest observations of a political character : they felt to need to express theoretical opinions but only to acquire knowledge.

\* \* \*

This I. I. E. C. Inquiry on war films is not complete. It must be enlarged by the other replies which have already been received or are expected by the Institute in order to have its real value.

Thus, taking into account the cultural, ethnic and economic differences between the various countries, by the examination of replies from ten thousands of children throughout the world, it may be possible to form a more or less exact idea of how the world considers war itself as well as the cinematographic representation of it.

THE END.

G. DE FEO.

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### THE HISTORY OF VISUAL EDUCATION

(Continued).

#### EDUCATION IN MODERN TIMES

##### a) The Renaissance.

By Renaissance is meant the intellectual movement which started in the XIVth century with Petrarch and continued in the following century to spread through Italy and Europe generally, substituting for Mediaeval culture, new forms and new ideas, or rather those borrowed from Greek and Latin literature which were studied with honour.

The excessive cult of forms and joyful life current in the Courts barely hid the corruption: "The XVth century is a real revival of paganism and for the "cupio dissolvi" of the middle ages, only "carpe diem" is substituted; the desire to enjoy life is paramount, even hope is renounced" (1).

In sympathy with the general movement, education became liberal to an unheard of degree. The study of the classics, favoured by the exodus of the Greek doctors due to the fall of Byzantium, gave rise to a liberal Greek education tempered, by practical Roman spirit. Juvenal's precept: "Orandum est, ut sit mens sana in corpore sano" became the ideal of Renaissance education, the antithesis of mediaeval practice of severity and repression which Compayré said subjected the body to too strict a rule and the spirit to one of iron.

Paolo Vergerio, as a humanistic pedagogue, defines the objects of education thus: "We call those studies liberal which are worthy of a free man and thanks to which we attain and practice liberal virtue and wisdom; we call that education liberal which frees, exercises and develops the best gifts of body and soul which ennoble men and which are justly considered to be comparable only to virtue itself".

Liberal education, then, which became largely visual after the invention of printing by Gutenberg permitted the rapid multiplication of books, which were often illustrated and whose circulation was aided by the fact that national languages were already formed.

The Church, directed by such competent men as Jules II, Leon X, Clement VII, Pius V, etc. was not slow to adopt the powerful aim of printing: bibles, catechisms, often illustrated, spread through town and country carrying the light of truth more intense in images than in speeches, to the common people.

The customs of writing illustrated tales spread to such an extent that a lettered humanist, Enea Silvio Piccolomini, who became Pope under the title of Pius II, did not hesitate to write illustrated historical legends for children, knowing that it was the most direct way of persuading them to accept ideas most easily.

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(1) G. NATALI and E. VITELLI, *Storia dell'Arte*.

### **b) Renaissance Art.**

With the Renaissance, writes Morelli, Art, having gained its freedom, left the walls of the houses of God and went to live amongst men ”.

But, if the profane painting of the XVth century stand on its own merits, if the palace of Princes are luminous with illustrations of contemporary events, church walls are certainly not deserted, on the contrary during that century and the following one, the greatest Italian shrines were decorated. It is only necessary, to recall the fine Signorelli frescoes in the Basilica of Loreto, the famous frescoes of the Sistine Chapel, Mount Oliveto, Orvieto in which this forerunner of Michel Angelo illustrated scenes from the old and new testaments : the life of Moses, the conversion of Paul, the day of judgement, the resurrection of the dead, etc., magnificent works testifying to the educative mission of painting. Sculpture likewise has this mission. It tried to represent, as did Roman sculpture by a service of tableaux. In the XVth century Ghiberti made the famous doors of the baptistery at Florence on which were depicted the most remarkable events of old and new testaments, a work admired by Michel Angelo and declared by Vasari to be the “ most beautiful work in the world ”.

The XVIth century showed the pure glory of Italian art. Artists of genius created some of the finest works by which humanity is valued : Leonardo da Vinci, a universal mind gifted with prodigious activity, quite as remarkable as that which activated the Dantesque genius of Michel Angelo ; Raphael, soft, graceful and vivid, who frescoed the famous Loges in the Vatican which now bear his name. These are the three colossal figures of XVIth century art, who depicted in marble and paint the great religious epoch which impressed the people of the world with their origin and end :

Fatti non foste a viver come bruti,  
Ma per seguir virtute et conoscenza (1).

Besides Luca Signorelli and Michel Angelo, other artists, notably Pinturicchio and Perugino helped to decorate the Sistine Chapel. Perugino brought to Rome the delicacy of the Umbrian School which charmed Carducci and inspired some of his verses.

In the XVIIth century, the search for novelty introduced “ picturesque sculpture ” and “ sculptural painting ”. This period belongs to Baroque, and there followed, chiefly thanks to Napoleon, a return to Greek and Roman art in the form of a neo-classicism that was almost a return to nature.

Painters continued both to decorate the houses of the great and to work in the churches where they continued their work of civilisation and education. Guido Reni, the Dominican, Salvator Rosa, Tiepolo, Caravaggio were amongst these who carried on the work of silent but efficacious teaching.

### **c) Modern Pedagogues and Visual Education.**

In Italy amongst modern educators, Vittorino Rambaldoni da Feltre (1378-1446) come foremost both in point of view of date and of importance : he devoted his whole life to the education of youth.

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(1) We were not created to live like beasts but to tread in the paths of virtue and knowledge.



In 1423 he was called to Mantua as tutor of the children of the Marquis Gianfranco Gonzaga. The Marquis who thought highly of him, placed a villa called "La Gioiosa" (the Joyous) at his disposal: da Feltre re-christened it "La Giocosa" (from Gioco: game), thinking of the children that were to fill it (1) and of this teaching method which recognised the necessity of giving an educational direction to games and thus anticipated by three centuries the educational innovations of Pestalozzi and Froebel. In this connection, Rosmini (2) wrote: "If we examine more closely the educational system of da Feltre we shall see that many of the methods proposed by modern writers with a pretence of their being novel and mysterious were not unknown to the able Italians of a period which is deemed uncivilized only by those who are unacquainted with it".

Da Feltre had the walls of "La Giocosa" covered with frescoes of children playing, thus creating a propitious atmosphere for his educational system and showing what character he intended to give to it. Following the example set by Quintillian and St. Jerome he wished to make learning to read easy, by using, not letters carved in ivory, but letters painted on cardboard.

Although da Feltre's educational ideal was strictly Christian, he did not hesitate to use those precepts of Greco-Roman thought which benefited the children and are evident in the aspect and arrangement of the school and its large gardens. In this he was the forerunner of those modern educationalists who give as much care, in open air and physical cultural schools to the health of the body as to that of the spirit and the mind.

Francesco Filelfo (1398-1481) also notes the importance of the visual elements in education. He advises the use of coloured pictures to attract the children's attention.

"As for the literary studies towards which the child's mind should be directed, these should be presented in an amiable light in order to prevent the child from taking a dislike to such matters. With Horace, he writes: "Omne tulit punctum qui miscuit utile dulci" (3).

The educational value of painting was likewise apparent to the greatest and most universal mind of the XIVth century, Leon Battista Alberti who declared it to be the mistress of all arts or at least their principal ornament. Erasmus, too, forecast attractive education and condemned the rigorous discipline of schools during his epoch.

In François Rabelais (1483-1553) we find another partisan of attractive education. That most violent and bitter satire "La Vie très Horrifique du Grand Gargantua, Père de Pantagruel", in which he attacks the educational methods of his time is very well known.

In the first half of the XVIth century, the ideal of chivalry, although abandoned in life was continued in schools. Rabelais protested against this superficiality and against verbiage generally.

Rabelais contrasts Gargantua, the pupil of a system based upon repetition and memory with Eudomone, the product of a new system according to which his tutor instructs him by taking him to visit laboratories and factories.

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(1) The children of the MARQUIS GONZAGA were soon joined first by those of distinguished Mantuan families and then by those from distinguished families, throughout Italy.

(2) CARLO ROSMINI. *Idea dell'ottimo precettore nella vita e disciplina di Vittorino da Feltre.*

(3) G. B. GERINI. *Gli Scrittori Pedagogici Italiani del Secolo XV.*

Rabelais sees the only hope of re-educating Gargantua in the absolute elimination of the effects of a pseudo-education.

He wishes to substitute visible and tangible things which are more easily printed on men's minds, for abstractions. Consequently it is rather by means of objects than books that Gargantua is instructed : " At table he spoke with his tutor Ponocrates of the nature, the properties and the virtues of what was served up to them : bread, water, wine, salt, fish, meat, vegetables, fruits, etc. . . . Passing through fields and other places he observed the trees, plants, etc. with reference to ancient works in which he had read of them. On wet days he went to see how metals are extracted and cannons cast, or to watch jewellers, weavers and watchmakers at work. . . "

The method described by Rabelais is the intuitive method, developed in real object lessons.

But, when object lessons are impossible ? When insurmountable difficulties prevent pupils from being taken to watch these processes. Then the picture must be used (fixed projections, etc. . . ) or the animated image (cinema) the latter constituting the most powerful auxiliary known for helping the master to render his lesson more interesting and more profitable.

Michel de Montaigne (1533-1592), a great humanist, fine and subtle of spirit does not neglect education in his essays. Three of these deal expressly with the subject (*Du Pedantisme — De l'Instruction des enfant — De l'Affection des Pères aux Enfants*), in which Montaigne rebels against pedantry, which then dominated, and makes a vital and profound criticism of the educational methods of his time.

The reform which he preaches will rescue children from a fastidious and painful form of teaching which gives them only fragmentary knowledge and breeds in them an aversion for study. He recommends a new didactic method which should make the work attractive and for this reason agreeable to the pupils : " Our lesson, he explains, will happen by chance without having a fixed time and place, in this way it will blend with our ordinary actions and will not be felt as an imposition. Renounce violence and force for there is nothing that can do more harm to a good spirit ".

This is the type of lesson practiced later by Rousseau with his imaginary pupil, ' Emile '.

But Montaigne is not content to make the lesson attractive ; it must also be useful and profitable. The enemy of mnemonic teaching, he counts less upon books than upon objects which must be observed directly. " Our pupil should be well provided with objects : of words he will have all too many ".

Finally in the believe that a healthy body is the most certain guarantee of a good spirit, Montaigne recommends the education of the senses for the perfection of judgement and feeling, which formation he justly considers as the aim of all education : " Toute autre science est dommageable à celui qui n'a la science de la bonté ".

Francis Bacon (1561-1626) gives new life to the movement started by Copernicus and Leonardo and followed up by Galileo, Descartes, Kepler and others in order to give culture a new direction, to force it out of the abstract into reality. It is obvious that any movement tending to reform culture must address itself to education, faithfully of knowledge : Bacon seeks then to give a new orientation to education, liberating it from old bonds in order that it may serve the new movement desired.



In his *Novum Organum*, which is really the new inductive method which he opposes to the *Organon* of Aristotle, Bacon exposes the new logic in which the concrete study of reality and the vigilant and constant study of nature replaces abstract research, in the same way that the interpretation of phenomena replaces the reasoning mechanism by deduction.

A truly universal principle, as applicable to the studies of the learned, as to the first instruction of the child from which abstract ideas should be kept and intuitive experience should take their place. Bacon does not exclude analysis but he wishes to apply it to the study of facts and not to that of ideas and words. His scientific method, essentially inductive and experimental, was translated into educational principles for the first time by A. Comenius the great Moravian educator of whom we will speak further.

There is then a great figure in Renaissance culture : Tommaso Campanella (1568-1639). A disciple of Telesio, he embarked upon the profound and serious studies which led him to observe the world and nature. He was persuaded that the end of the world would be preceded by a golden age and he hoped that this may soon come to pass. He tries to prepare the way, as reformer and legislator.

In his *City of the Sun* he outlines the plan of an ideal city governed by a Metaphysician assisted by Power, Knowledge and Love. In this city temples and frescoes play a great role. The importance of painting was clear to Campanella who finds no better means of accomplishing the educational work upon which the foundation of his *City of the Sun* depends. Campanella covers with frescoes, not only the temple wall but also the walls which divide up the city and give to it the aspect of an immense screen on which pictures follow one another without discontinuity treating the most varied and interesting subjects.

" Knowledge ", writes Campanella, " is concerned with all sciences ; there is only one book which contains all sciences and must be read by all people according to the custom of the pythagorians. Sciences are painted upon all walls, exterior and interior, large and small. On the walls of the temple and on the velarium, which lowers when the priest (the metaphysician) speaks, in order that his voice may carry further, the stars with their respective virtues, sizes and movements are painted and the whole is explained by three verses.

On the interior facade of the first court are painted all mathematical figures, many more than were found by Archimedes and Euclid. Their dimensions are proportional to those of the facade and the explanation of each is given in a verse. On the exterior face of the same wall is, in the first place, a great description of the whole earth, then separate pictures of different parts, whose ceremonies, costumes, laws, origins of history and inhabitants are concisely told. Alphabets of different nations are found together with that of the *City of the Sun*.

Inside the second court, are seen all kinds of precious stones, minerals and metals which are represented not only in painting but by actual examples and each one with an explanation in two verses.

On the outside wall are given all seas, rivers, lakes and springs together with wines, oils and liqueurs with their original provenance, and respective qualities.

Additionally, particular figures and verses describe hail, snow and thunder and all atmospheric phenomena.

Inside the third court are painted all kinds of herbs and plants, of which certain are also present in vases placed on the arcades of the exterior facade. On the outside are fishes of all kinds, from fresh and salt water, their habits, qualities, means of generation and life and the way in which they are used... finally a text teaching what is worthy of attention beneath the waters of the sea.

Inside the fourth, all kinds of birds are painted together with all information concerning their sizes, habits, colours, etc.



On the outside are all kinds of reptiles, serpents, dragons, insects, etc. with all their characteristics in a scarcely credible abundance of detail.

Inside the fifth court are shown all kinds of terrestrial animals in the most abundant and perfect manner. Many of these being very large are painted on the outside wall of this court.

Inside the sixth court all arts and crafts with their respective tools are illustrated as well as the way in which they are practiced by each nation. Each is placed and explained according to its importance and bears the name of its inventor. On the outside are painted the portraits of all those great men who have attained fame in science, war and legislation. I saw Moses, Osiris, Solon, Charondas, Feronea and others. And who else? Mahomet himself was there who is nevertheless held to be a bad legislator without scruples. But in the place of honour I saw Jesus Christ with the twelve apostles who are worshipped and considered superior to men. I saw painting; representing Caesar, Alexander, Pyrrhus, Hannibal and other celebrated men, chiefly Romans famous in both peace and war.

There are masters who explain the paintings and accustom the children to learning without trouble, almost with amusement although always with method, all the sciences before they are ten years old.

After their seventh year when they have acquired mathematical notions from the paintings they are set to the study of natural science. Agriculture and animal breeding are taught them by direct observation. The knowledge of the mechanical arts is facilitated by exercise and by the paintings.

The children commence in lay to learn alphabets, to explain the paintings and then to study the history to which they refer. .

We have given this passage in full because it has great importance with regard to visual education and the applications of the cinema to education which it suggests are readily seen.

The City of the Sun, born in the mind of Campanella, has some thing Utopian about it, with its walls covered in paintings. It recalls the sculpture which many poets have introduced in their work in order to provide subject for a detailed description. Thus in the Iliad, Homer gives us the ornamentation of Achille's buckler, a description which far exceeds the possibility of sculpture but which, retracing the successive stages of event forecasts the perfect image which gives not only a moment of action but the entire action as it may be observed in reality; in the Aeneid Virgil describes the work on the gates of the Temple of Juno at Carthage and of the Temple of Apollo at Cumae, as well as that on Aeneas' buckler, etc. Dante in the Divine Comedy lines the first ascent to purgatory with images sculptured in marble giving examples of humility. Titian in "*Stanzas*" describes scenes sculpted on the doors of Venus' palace, and Tasso in "*Jerusalem Delivered*" describes love scenes on the doors of the palace of Armides; in the *Lusiades* when Vasco da Gama gives the history of Portugal, Camoens makes him describe the pictures which decorate the banners. In the *Bassvilliana*, Vincenzo Monti describes four goblets on which are graven four of the most harrowing scenes of the French Revolution, etc.

If the City of the Sun brings to mind many poetic fancies with which it has many points of contact it does not affect the fact that Campanella did understand to a surprising degree the extent to which visual education must be employed in the future.

In Campanella the linking of painting and poetry is worthy of note: for him one art completes another and both help to realise his educational ideal. The role of the words is to explain the pictures just as it is that of the commentary, if we may be allowed such a comparison, to explain the film.

Campanella wishes that all the exact sciences, such as natural sciences, history and Poetry may be represented on the walls of the City of the Sun: from this one can con-

clude that all teaching can be enlivened by the animated image with spoken commentary.

Why then is there so much reticence and doubt about introducing it into schools? We know very well that only knowledge approved by time penetrates into schools and that they close their doors very justly against all untried experiments. Children are taught certainties and the study of possibilities is left to the learned. But who can deny that the cinema has acquired a sufficient degree of perfection — and safety with unflammable film — to give it the right of entry into schools where it can accomplish an interesting and profitable task?

René Descartes (1596-1650) and Realism. “We call realist that system of education in which the study of languages and literature gives away to the study of natural phenomena and social institutions.

Natural consequence of the Renaissance, that movement which we have seen guided by Bacon and which was forecast by Rabelais and Montaigne tended above all to enter into education and reform it as a basis for all other reform. In its empirical form Realism concentrates its energy on the education of the senses preferring the idea to the form and the object to the word which expresses it and thus forecasts the inductive method based on observation. Observation is not only the source of knowledge on which it confers precision and value, it is also the first manifestation of all sensible activity, it is the excitant which, acting on the spirit, forces it to study. In this conviction Realism tried to develop this faculty by a large variety of well co-ordinated means and to cultivate it in children while very young, with the hope that the example would prove fruitful of results when they arrived at maturity.

The author of the “*Discours de la Méthode*” is of interest in the history of visual education in as much he was particularly concerned with the effects of didactic method on the development of human thought and the intellectual manifestations of the individual.

As is well known, the original point in Cartesian speculation — which, in order to answer, to the critical exigencies of modern thought does not in the least fear to demolish in order to rebuild more solidly — is the famous “*Cogito ergo sum*”, a first and certain truth arising naturally from systematic doubt: if I doubt, I think and if I think I have the certainty of being.

Education, appreciated justly is another of Descartes’ “reconquests”. He does not hesitate to state that education influences more than nature herself in the formation of the spirit and that the intellectual faculties depend less upon natural gifts than upon the method according to which they are developed. Whilst, a little while afterwards La Bruyère, seeming to ignore the prodigious works of education in all places and at all times, states that “education only touches the soul superficially”, Helvetius, a century later, following on Descartes and carrying to the point of paradox a principal the justice of which must be admitted, upheld the omnipotence of education. According to him education is the only difference between men, who are born with the same gifts; the spirit of the child is empty and it is the duty of education to fill it.

Although we do not share the paradoxical opinion of Helvetius who denies ultimately the tendencies and predispositions which vary according to the individual and also the capacity for assimilation and creation in the human intelligence which, as is proved by the lives of great men, can, although neglected and untaught, rise to the very greatest



heights, it did not appear to us inopportune to recall it in a modified form, for it is the expression of a great truth which should not be forgotten, for to this truth are linked the destinies and the prosperity of nations and future progress.

The importance of education and the role that the method plays in it are realised by all, theoretically at least. But theory is not enough. Faith without works is dead, said Saint Paul. Theory without action is vain, it is the dead faith referred to. Ideals are fine and to be believed in but if they are capable of realisation they should be realised. Faith and works, eternally connected, alone can achieve results. In education the method should be vital, spontaneous and adaptable to circumstances. There should be as many methods as masters, for each master should adapt the chosen method to his particular pupils. It might then be better to say : as many methods as pupils. The first duty of the master is to understand his pupils. And for this he need be no learned, psychologist. It is sufficient that the master should be well informed and like the school and his function. The child, even when timid and reserved, opens itself easily, when it feels itself loved. The master should enter delicately, discern light and shade, feed the one and dissipate the other. He should proceed thus with each pupil and he should not see in each, as Plutarch says, a vase to be filled with notions more or less useful and more or less exact, more or less remembered, but a flame to be fed with the purest patriotic and religious ideas according to Christ who said " I am come to bring light into the world, what can I desire other than it should flame up ".

The human soul is a flame to be fed. A very little can feed it, a very little can hide it to the gaze of the superficial observer. Hence the importance of the method. Since the first faculties of the child to develop are those of the senses it is evident that the master should first devote his attention to these. The child as yet knows nothing of the world ; everything is a cause for curiosity and surprise. To exploit this desire for knowledge is the task of the educator. But there is a grave obstacle in the path of the educator who is inexperienced, an obstacle which amounts almost to a danger for it may stifle the child's desire to learn : it is the danger of the word.

The word is in itself incomprehensible to the child and is only when the former is accompanied by the object which it represents that it has sense and interest for the child.

" To see ", is what all healthy and intelligent children wish. To answer to this demand is to show things to children and when it is not possible they must be shown pictures preferably animated because they are more real. This is the task of a didactic method answering to the requirements of the hyper-critical modern spirit.

*(To be continued).*

M. L. ROSSI LONGHI

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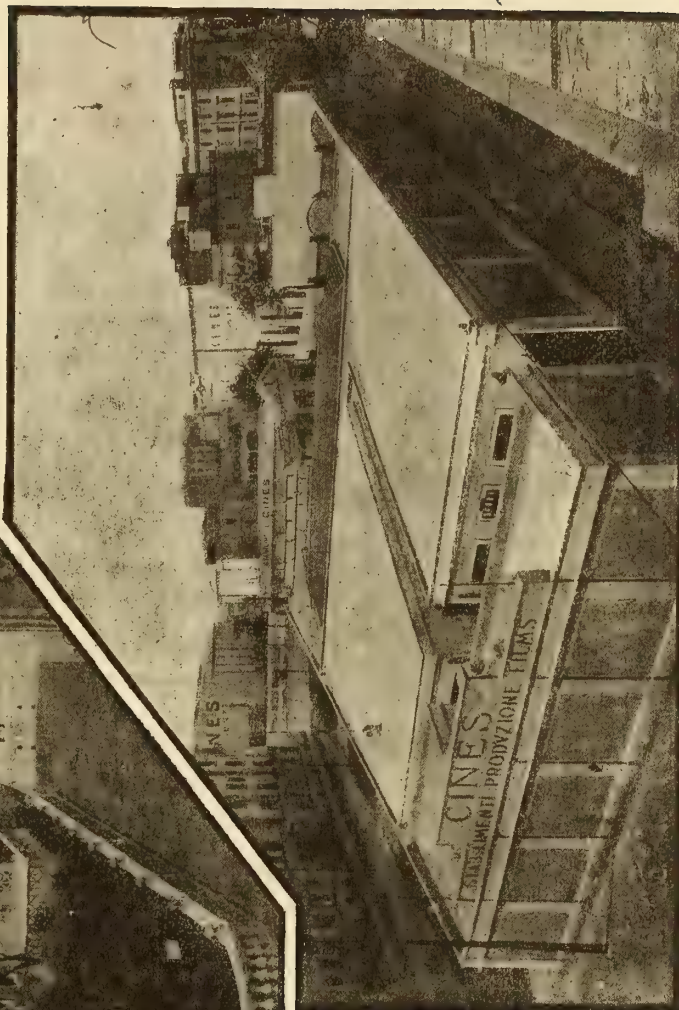
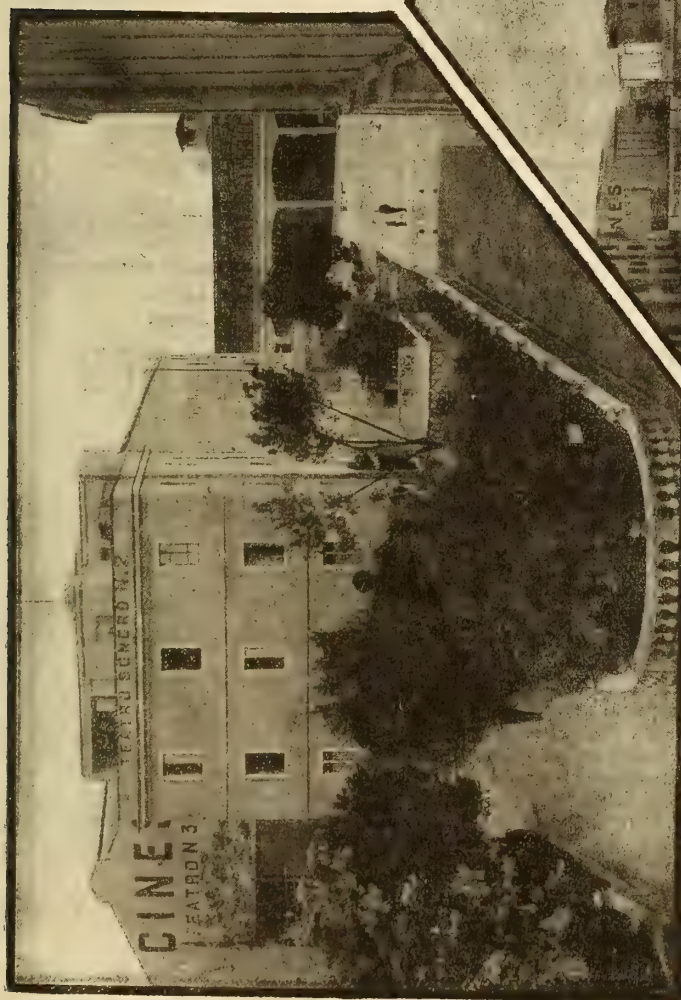


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## ✓ LEGISLATION FAVOURING THE EDUCATIONAL FILM IN VARIOUS COUNTRIES

During the session of the Permanent Committee of Arts and Letters held from July 6th to 9th 1931 at Geneva, the President M. Jules Destrée spoke of work done and to be done. With reference to the Cinema he expressed himself thus :

*It was inevitable that such modern inventions as the cinema should be used in the cause of international intellectual relations. Questions of the Cinema are naturally to be dealt with by the International Institute in Rome. Nevertheless in view of what has been done in Roumania and Italy to supplement theatrical cinema with educational Cinema, the Committee saw fit to take the following resolution :*

*" The Permanent Committee of Arts and Letters, persuaded of the value of the Cinema as a means of making known the highest and noblest artistic manifestations to the people,*

*asks the Commission for Intellectual Cooperation to call the attention of the I. I. E. C. to the desirability of including educational films in ordinary theatrical film programmes " .*

M. Destrée's report was approved by the Commission for Intellectual Co-operation at its XIIIth session.

In its turn the Administrative Council of the I. I. E. C. at its fourth session held in Rome from the 13th to the 16th of October 1931 considered the resolution of the Permanent Committee of Arts and Letters and adopted the following resolution :

*" The Administrative Council welcomes the suggestion of the Permanent Committee of Arts and Letters to include in each programme an educational film ;*

*declares that the Institute has already taken steps in the matter and approached the various governments ;*

*engages the Director to continue with these negotiations and to furnish a report the Permanent Committee of Arts and Letters at its next meeting in May 1932 " .*

As a result of this resolution the I. I. E. C. addressed a letter describing the attempt to the various governments, asking them to state what measures existed in their particular countries, favourising the projection of educational films.

The replies were numerous and furnished an abundance of material which has enabled the Institute to prepare a concise report showing the condition of the educational film in all countries. We think it useful to reproduce this report here :

It was first necessary to eliminate those countries where the educational film is not favoured in any way. They are : Albania, where a new Cinema law is under consideration, Colombia, where a law based on the measures suggested by the Institute will shortly be introduced ; Guatemala, Haiti, Luxembourg, Monaco, Persia where the government intends to introduce a law exempting educational films from all customs

duties, Rep. of Sta Dominica ; Uruguay, where the National Educational Council does distribute educational films which it purchases abroad ; Venezuela.

Countries favourising the educational film are :

GERMANY. — Here a system which will be discussed later is in use. According to a ruling on entertainments tax of July



7th, 1923 and supplementary clauses of June 12th 1926, all shows composed of at least 9/10ths of educational films are exempt from entertainment tax. The introduction of educational films at least 100 metres in length brings a reduction in the tax proportionate to the number of these films shown. According to law the educational value of these films must be recognized by the Zentralinstitut für Erziehung und Unterricht of Berlin or by the Lichtbildstelle of Munich.

ENGLAND. — Section VIII of the Finance Act 1927 contains dispositions in virtue of which cultural and scientific films furnished with a certificate by the Royal Society are exempt from customs duties and internal taxation.

ARGENTINE. — The Censure Committee notes films of an educational value and recommends them for child audiences. A reduction of 50 % in Municipal rights is accorded to such films.

AUSTRALIA. — In a general way educational films entering Australia are subject only to an ad valorem duty of 10 % taken on all imports (primage duty). However, educational films with dramatic plots or scenes dealing with Australia are charged as ordinary films.

AUSTRIA. — Regulations differ according to provinces.

a) *Tyrol*. A decree of Feb. 28 1928 establishes a tax de luxe benefitting local authorities, but art. 3. exempts educational shows organised by schools. Acting under the influence of the Federal Education Dept., the Tyrol Government sent a circular to mayors on the encouragement of educational films recommending to them moderation in the application of the tax de luxe to educational shows.

This circular which was published in the *Tiroler Merkblätter* for Feb. 26th 1930 had the following contents :

“ These taxes should tend to encourage cinemas to take more interest in educational

films and in films generally which tend to raise the intellectual level ”.

“ The difficulties of the present age impede many people from attaining culture and it is therefore a duty of the authorities to facilitate in every possible way the showing of educational and instructional films, the more so as these are considered one of the most efficient means of instruction ”.

The fear that receipts with regard to these taxes may show a decrease should not hinder the young from being educated in this way above all as the moral elevation resultant is certainly ample compensation for a decrease in receipts ”.

This circular also explains the possibility of noting in a special manner those films which merit this preferential application of the tax.

b) *Carinthia*. In virtue of paragraph 2-4 of decree 51 of July 31 1923 the following may be relieved partially or totally from tax de luxe :

shows of a scientific character, educational or artistic value given in the public interest ;

shows organised by schools in an educational end.

c) *Lower Austria*. Shows organised in a strictly instructive, educational or scientific spirit are exempt from the tax-de-luxe. (Decree 181, July 7th, 1926 section 3b).

d) *Burgenland*, as above (Decree 22 Dec. 16th 1927, section 4b).

e) *Upper Austria*. As above (Decree No. 102 May 24th 1921, section 4, 1 and 2)

f) *Salzburg*. Shows of educational nature with the purpose of : popular science ; popular education ; professional instruction ; raising general cultural level of public ; instructing students, when none of these have commercial intentions. (Decree 74, May 16th 1919 section 3-a and b).

g) *Styria*. As above (Decree 21, Dec. 24th 1929 section 2).

h) *Vorarlberg*. The authorities can exempt shows of a special character from the tax-de-luxe (Decree 4, of the Town Senate, Jan. 29, 1926, section 1).

i) *Vienna*. As in Upper Austria (Decree 5 of the Town Senate, Jan. 24, 1928).

Finally, as concerning the Austrian Federal Authorities, although in theory it is not legal for the financial authorities to exempt films from customs duties, a decree of the Federal Minister of Education, Dec. 10 1924, reserves to the said minister the right to accord a preferential fiscal treatment to certain films upon the demand of certain associations for popular education.

BELGIUM. — According to Art. 9 of the Royal Decree of Jan. 4th 1922, enforcing art. 2 of the entertainment tax law, film shows having an educational end and a non-commercial character are exempt from tax.

BULGARIA. — A law of April 15th 1930 published in the official Journal of April 29th 1930, No. 21 : Films made in Bulgaria, made abroad with Bulgarian artists, with subjects from Bulgaria or Bulgarian life, on scientific subjects, historical subjects and literary subjects are exempt from tax upon the order of the Cinematograph Commission of the Ministry of Education and are also exempt from all customs duties on export and import.

Art. 10. The control tax on films of the above kinds is 0.20 leva the metre instead of the usual tax of 0.50 for ordinary films.

According to additional information supplied by the Foreign Office cinema managers are obliged to include an educational film in each programme. These films are not exempt from customs but benefit from a minimum taxation rate.

CANADA. — There is no general regulation concerning educational films in Canada. Special regulations are, however, in force in two provinces.

a) *British Columbia*. There exists "The British Columbia patriotic and educational Film Service", composed of a director and several members appointed according to the Civil Service Act. This organisation has the following objects :

1) The production, purchase, rental and projection of films and slides making known the natural, agricultural, industrial and commercial resources of Canada in general and the Province in particular.

2) The free loan of such films and slides.

3) The development of Patriotic sentiment, general culture and popular education by means of the Cinema.

The Director of the Service sends films and slides of his choice to the various cinemas and all managers are obliged to include this material in their programmes under stated conditions and at stated times. However, they are not obliged to include material exceeding 15 minutes in projection length.

Films circulated by this Service should bear the mark of the Service and they are submitted, as are all films, to the Censors Commission.

b) *Ontario*. Institutions or associations concerned, without commercial interest, in the organisation of shows for children and, in a general way of an instructional or educational nature, can obtain from the provincial treasurer a partial or total exemption from taxes.

CHILI. — Upon the initiative of the Educational Cinema Institute, correspondant of the I. I. E. C., set up by the University of Santiago, the Government of Chili has made a series of regulations in favour of the projection of educational films in public cinemas.

On July 15th 1931, *El Imparcial* published regulations made that day controlling the application of Decree 357 of March 20th which obliged cinema managers to show cultural films supplementary to the ordinary programme.

Art. 4 states that the length of such cultural films should not be more than 350 metres nor less than 200 metres. This should be shown before the main programme and with the same attention. It should figure on all publicity matter in connection with the ordinary programme.



Art. 6 states that no one cinema may project the same educational film for more than three days in one week.

Art. 7 states that it is the duty of the Ministry of Education to determine periodically, upon the basis of the report of the Censure Commission, the grant to be made in favour of the national industry with regard to the projection of cultural films in public cinemas.

These regulations are at present in vigour only in the provinces of Santiago and Aconcagua, but they can be extended upon the demand of the minister of Education to the other provinces.

CHINA. — Precise information on this subject is lacking. It is to be remembered, however, that the executive committee of the Kuo-min-tang decided in March 1931 to create a Central Commission of Cinema Instruction and Education, which should, together with its various technical accessories, finally constitute the Central Cinema Institute. This Institute would produce educational films and study the question of a large National Cinema and a production establishment.

The resolution of the Executive Committee of the Kuo-min-tang stated that if funds were lacking for the actual production, scenarios chosen by the Commission might be given to various firms for production under supervision.

DENMARK. — According to Art 7 of the law of May 17th 1922 on the cinema, all cinema managers in taking out a cinema license must agree to let the cinema in question out of normal projection hours for school shows, etc. at a agreed rate or one fixed by the Minister of Justice,

A Commission has been formed by the Minister of Justice which will examine the I. I. E. C. Proposal together with other legislative matters in connection with the cinema.

DANZIG. — Except in special cases, news films and travel films are exempt from cen-

sure ; the local police permit is sufficient (§ 6 of the law on cinematography, No. 93 of Dec. 1st. 1925, published in the Gesetzblatt für die Freie Stadt Danzig, No. 41, Dec. 1925).

The control of films of an educational character is free (§ 3 Decree of District Committee, Feb. 13th 1926 pub. Staatsanzeiger für die Freie Stadt Danzig, Feb. 24th 1926).

ESTHONIA. — Educational films destined for schools and furnished with the permit of the Ministry of Education and Social Matters are free from tax. A special Institution, *Eesti Kulturfilm*, whose aims are not yet precise but which will in any case deal with the projection and distribution of educational films, is in formation.

UNITED STATES. — According to information from the State Dept., there exists no federal nor State law obliging cinemas to include educational films in their programmes. There is no law tending either to encourage or discourage this system.

As for preferential taxation, it is dealt with in § 1631 of the 1930 U. S. tariff as below :

“Every institution or society having strictly religious, philosophic, educational, scientific, literary or artistic aims ; every college, school or educational institution, every state or public library may import free of duty a certain number of books, maps, music, engravings, photographs, lithographs and navigation charts, provided that these are for its own exclusive and non-commercial use and provided that they are imported according to the regulations laid down by the Treasury”.

Films, within the meaning of the act, being conceived as similar to photos, are admitted under the above franchise and under the above conditions.

Besides this, several States have formed government offices for the encouragement of educational cinema and many towns devote public monies to the production and purchase of educational films.



FINLAND. — Legislation obliging cinemas to show educational films has never been considered. There are however fiscal benefits for educational films to be found in the regulations for stamp duties, Dec. 28th 1929 :

1) Chap. 5, art. 21. The State film censure has the duty of stating whether a film is, according to its estimate, to be considered as an artistic, scientific or teaching films or as a film of Finnish production.

When the owner of a film wishes it to be placed in either of these categories, he should make a statement to this effect when the film is submitted to control. If the Commission consider the request to be just they deliver a special certificate.

Considered as scientific films are : natural history, geographic, ethnographic, hygiene films, etc.

If the cinema owner wishes to pay reduced entertainment tax on a programme consisting only of artistic films or to be exempt from tax for a programme of scientific films or Finnish films, he must make a declaration to the local authorities before the show.

A programme of artistic films may also include one which cannot be classified in the category but which nevertheless harmonises with the programme as a whole.

2) Section IV, art. 14-15 entertainment tax is 35 % on admissions for ordinary programmes and 15 % for artistic programmes.

Programmes composed exclusively of scientific films or Finnish films are exempt from tax.

To enjoy the reduction indicated above, the programmes must contain only films as classified, except in the case of the one supplementary film as explained. But if these classified films are introduced additional to the ordinary programme they cannot constitute a claim for the above reductions.

FRANCE. — Ministerial decree of March 31, 1928 exempts news reels from censure provided that they are vouched for by French

producing houses and do not contain more than one-third of foreign news (by length). It should be remembered that on Dec. 15th last M. Petsche, under-secretary at the Beaux-Arts, stated at the inauguration of the Conseil Sup. du Cinéma that negotiations had been started for the introduction of a detaxation system similar to that proposed by the I. I. E. C.

HOLLAND. — There are no general regulations exempting educational films from customs duties. However, films destined for schools are often exempt by special order as are those destined for scientific use. Sometimes exemption is conditional upon re-exportation but in the case of films used in schools the exemption is permanent.

Those desiring to show educational films can obtain a reduction in the censure control charges. In a certain number of districts educational films shows are exempt from local taxation. When the value of an educational film is beyond dispute the censure officially notes the fact and exemption from internal taxation is forthcoming.

DUTCH INDIES. — With the exception of a few films made by the local authorities there is no film production. Ethnographic and agricultural films have been made by the Dept. of Agriculture and Hygiene.

IRISH FREE STATE. — According to a fiscal regulation of 1925 (Section 25-2) the orders of the Ministry of Justice Nov. 30th 1926, films recognised to have educational value by the Commissioners of Finance are exempt from all taxation. Films of an educational character officially are : films made to instruct on a given point, films treating matter dealt with in the teaching programmes of the public schools, colleges and universities, films dealing with agriculture including horticulture and cattle breeding, films relating to industry or treating problems of public health.

ITALY. — In Italy one of the two systems discussed more fully hereafter is in force.

The German system is based upon exemption of educational films from taxation, the Italian system by Royal Decree 1000 of April 3rd 1926 obliges films of an educational nature to be shown in every programme. This topic will be resumed later.

JAPAN. — According to information from the National Commission of Intellectual Co-operation, films destined to public or private schools or to museums, also those which have obtained special authorisation from the Ministry of Finance enjoy franchise. The control tax on films is fixed generally at 1 sen the metre or fraction of a metre but the authorities can always modify this tariff in the public interest.

LETTONIA. — The law on Cinematography published in the *Veldines Vestnensis* and the regulations relative to it oblige the showing of a film of topical educational character not less than 150 metres in length at each showing.

Educational films from abroad are exempt from customs duties and benefit from a considerable reduction in local taxation. This is from 30 % to 25 % for ordinary films and is 20 % for educational films., and 10 % for scientific films.

FRENCH MOROCCO. — No special regulations favouring educational films. News films can however be imported by any frontier into Morocco (French zone) whilst ordinary films can enter only by Casablanca or Oudja.

NORWAY. — The film control tax on topical and non-story films is one-third of that charged on spectacular films (§ 8 film control, royal decrees Sept. 12th 1913, Nov. 16 1917 enforcing law of July 25th 1913 on public projections).

NEW ZEALAND. — Customs authorities make no distinction between theatrical and educational films when the importer is in the cinema business. Educational films are exempt from customs when they are

destined to instruct in a particular manner, serve the cause of general culture and this only if the shows are free and the films do not leave the hands of the importer.

PALESTINE. — Exemption from control tax may be obtained if the demand for control accompanied by a certificate from the district Commissioner, declaring that the film in question will be used only for educational or philanthropic purposes. (Order of the High Commissioner, Oct. 16, 1927, No. 27, 810, section 2).

POLAND. — Circular 131/SF-4944/3, June 25th, 1929, of the Minister of Education on the entertainment tax, reduced maximum tax on educational films to 10 % and that on Polish subject films to 5 % of an educational character. For artistic films the corresponding figures are 20 to 25 % and 10 to 15 % and for theatrical films 30 to 60 % and (Polish subjects) 20 %.

Educational films benefit from an average reduction of 50 %.

PORTUGAL. — A recent law deals integrally with the educational and cultural film. Art. 1 states that the aim of the law is to encourage the use of films in schools and in popular education in science, art, history, geography and industry. With this end in view a Commission for the educational film has been founded with an interesting programme including the task of proposing definite films to be made to the Ministry of Education.

Art. 3 of the decree obliges all cinemas to show the cultural films from the Ministry of Education according to a plan which will be evolved at once from an examination of similar systems in other countries.

ROUMANIA. — Art. 40 of the regulations re. cinemas obliges cinemas to show educational topicals each day, not less than 300 metres in length and rented at a strictly fair rate. This clause has for a long time been disregarded but in 1930-31 enforcement was commenced.

(To be continued).





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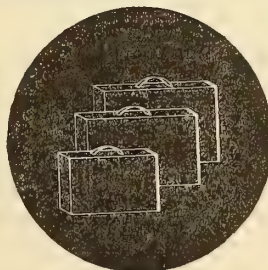
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# *Information and Comment*

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## THE CONDITION OF CINEMATOGRAPHY IN CHINA

*(From information supplied by C. Bos, Delegate for China, I. I. E. C.)*

The Chinese cinema industry is said to owe its inception to a foreign tourist, who in 1913, happened to be interested in modern Chinese drama. His idea was to have such plays reproduced on the screen and to introduce them to the public in Western countries. He enlisted the support of some Chinese actors and promoted a syndicate which soon produced several hundred feet of film. The scheme, however, failed to find favour with the Chinese public, the acting being stiff and mechanical and the production withal of a crude and mediocre type. Further, the film, though highly amusing to a foreign audience, was found objectionable, owing to certain features touching the susceptibilities of the Chinese. The financial collapse of the enterprise was inevitable, but the attempt gave birth to the infant cinematography in China.

Meanwhile, however, films of many descriptions were pouring into China from abroad and the cinema was gradually becoming one of the most popular forms of amusement. Picture houses increased in number by leaps and bounds, the cheaper class catering for the poorer strata of the population, the better equipped establishments being patronized by the foreigners. The foreign films were, however, occasionally a cause for just complaint and resentment, inasmuch as they wittingly or unwittingly represented things Chinese in an unfavourable or ridiculous light and thus kept the educated classes of China from the movie screen.

The financial success of cinema enterprises soon attracted Chinese capital, and many Chinese actors were lured from the stage to the screen, with the result that in 1917 the Motion Picture Study Association

was formed and this concern screened, as one of its first productions, the dramatic love story of a popular sing-song girl who had been murdered by her lover. The brothels and night clubs of Shanghai formed the scenic back-ground of this picture which, from the view point of art and technique, had nothing to recommend itself but attracted full houses night after night, owing to its sensational character.

Despite its initial success the Motion Picture Study group soon disappeared from the scene, to be succeeded by the Asia Motion Picture Corporation, an Anglo-American concern which proposed to meet the popular demand for disclosures of Shanghai's night life and for short comedies. But this company also registered little success. The New Asia Motion Picture Company then made its bow to the public. Its first production bore the suggestive title of "A Vampire Under The Veil of Rouge". The story which was well received by the public showed how easily the "jeunesse dorée" of Shanghai came under the spell of seductive women, but it laid itself open to severe criticism owing to its crude portrayal of sexual relations between men and women.

A new enterprise then came into being under the name of the "Shanghai Motion Corporation", whose first picture was "The Oath Taken at Sea", which was received with great favour owing mainly to the fact that in its cast figures one of Shanghai's fashionable set.

The first attempt was made at this time by the Commercial Press, the leading publishing Company of China, to turn out educational films, but they found little favour with the public. Altogether 20 films

were produced and as the subjects may be of some historic interest, 9 synopses of film stories with English translations are attached herewith.

The Star Motion Picture Company then appeared on the scene with short comedies like "A Theatre in Uproar", "A Comedian's Trip to Shanghai", "A Labourer's Love", etc. The actors were of mediocre talent and the plots were not such as to be easily understood by the audience. The Company saved itself from bankruptcy by staging a social tragedy that at the time had aroused great interest all over the country. A young spendthrift had murdered his father in order to obtain control of his wealth. This production in 16 reels entitled "A Parricide" was regarded as a masterpiece of its kind.

Such were the struggles of the early cinema industry in China. There are at present 16 Chinese and 18 foreign motion picture corporations operating in China. Shanghai has 44 picture houses with a seating capacity of about 27,000. Out of these 20 are "talkies". New ones are appearing every now and then.

Practically all films imported from abroad have their first run in Shanghai before they are distributed over the country. Hence it should be possible to give the exact measure of the films imported in a given year. It is known, however, that every theatre program in Shanghai comprises about 10 reels of film, each 1000 feet long, or 10,000 feet per program. It is likewise known by the industry that approximately 400 programs were imported in 1931, 350 of which came from America and 50 from Europe. These would make a total of 4 million feet of film, or 4,000 reels per year.

The total number of movie theatres all over China is 220, with an aggregate seating capacity of about 100,000.

China offers an almost unlimited market for her own productions while abroad she has her emigrants in the South Seas and Straits Settlements for an export market. Though the home industry is as yet unable

to compete with the foreign films, it has nevertheless won for itself an important position. The time is approaching when it will become a formidable rival of the imported article, for the Chinese, at home and abroad, consider the patronage of films made in China and by Chinese producers as a matter of patriotism as well as a question of dollars and cents.

It is worthy of note that, despite the fact that the cinema industry has come to stay, no standard Chinese equivalent for "cinematograph", "motion picture" and "cinema" has as yet been determined so as to be uniformly used in China. In Chihli and Manchuria the adopted term is "Tien Ying" which means "electric picture", rather too terse a term for so vast and varied an industry. In Shanghai and the surrounding provinces they use "Yin Hsi" which may be rendered as "drama on the screen". In the south and as I noticed recently — in far Chungking the term employed is "Huo Tung Tien Ying" which seems the most appropriate word, for it means literally "motion picture", or "moving picture".

The Chinese people have on the whole reacted favourably to sound pictures though the great mass has no knowledge of English. To assist this majority, theatres usually throw a synopsis of the subject in Chinese on the screen, while the picture is being shown.

The Chinese film directors are commercial experts rather than artists and concentrate too much on the financial side of the business. They do not seem to have had any education in art: they have worked with foreigners, picked up the purely mechanical side of the business and make no effort towards originality and Chinese inspiration in the selection of subjects and the arrangement of the scenes. This deplorable tendency is encouraged by the financial success of their ventures and by the support of a public which has as yet no pronounced artistic taste and favours anything provided it is produced by Chinese enterprises and Chinese artists. The regrettable tendency towards



slavish imitation of foreign productions is evident everywhere and until an earnest effort is made to turn out work based on real Chinese art, no better future for the Chinese cinematography can be expected. At present the need for a proper orientation towards a national art on the screen is not felt, the industry being entirely in the hands of men who lack both the culture and the artistic finesse required. Two companies employ American operators for the purely technical and mechanical part of the work, but they are not allowed to exercise any influence in matters of good taste and the artistic arrangement of the scenes".

The Chinese intelligentsia, while fully realizing the possibilities of the cinema as a potential factor of civilisation and social elevation, trace the modern social evils of Shanghai and other cities where the imported films have penetrated, to the debasing influence of the screen. The vernacular press has often dealt with this subject and deplored the demoralizing effect of certain films and the evil habits they suggest to the younger generation. In this connection I cannot do better than quote part of a letter from my old Chinese teacher Wang Ting Chang of Tientsing, an enlightened scholar of the old school, whose opinion I sought on this engrossing subject :

" Remember the words of our celebrated statesman Wen Hsiang addressed in 1860 to your foreign ministers in Peking : " You foreigners are too anxious to awaken us and urge us on to the path of progress and you will succeed ; but you will regret it ; for once started we will proceed rapidly and go far, farther than you believe at present and farther than you would wish us to go ". In fact while your idealists are preaching the unity of mankind, world-mindedness and international peace, owing to your murderous machine guns, tanks, guns and flying machines, which you are importing into our country, our civil wars have developed from mere guerillas to national calamities involving tens of millions of the Chinese people. Where do the tens of thousands of brigands, who constantly infest our country obtain their modern armaments from ? Your leaders boast of your material wealth and achievements, but they neglect to educate the minds

of your peoples to higher ideal of humanity, otherwise how could your last great war have happened ? How have your vaunted christian principles, which you insist upon propagating among us, helped you in averting such calamities ?

" As to the influence of the cinema on the minds of the Chinese people, this latest of all your inventions is undermining the best traditions and customs of our ancient social structure. The prominence given in your films to adultery, divorce and laxity in morals is destroying our admirable family life which has stood the test of millenia ; your kissing scenes, your exhibition of nudity and obscene dancing on the screen is demoralizing our lower classes and excite the passions of our boys and girls beyond resistance ; your crime stories have taught our kidnappers, robbers, thieves and bandits how to use revolvers, how to circumvent the police, and how to utilise the motor car in their nefarious trade : the dancing halls and night clubs which have come in the wake of the cinema and are invading the country from Shanghai to Chengtu and from Mengtze to Kirin, are undermining the morality of our boys and girls. Indeed the list of evil habits and customs that can be traced to your film screen is a long one. As to yourselves, can you not see that this shameless exhibition of the bad side of your cinema and ' jazz civilisation does not stimulate respect among our masses for the foreigners in our midst ? "

" Yet, this invention, like so many others of which your western civilisation is boasting, might be the factor of much good. I hear that influence are at work in Europe and America to enlist the cinema in the service of science and moral teaching. Why, then, do you persist in directing into China all this flood of corruption ? "

The above tirade on the evils resulting from modern cinematography represents the opinion of the saner part of the Chinese people. The government has only recently made an effort to prevent the exhibition of films of questionable morality. A board of censors composed of eleven members selected by the Bureau of Education, Social Affairs and Public Safety of Shanghai was instituted at the end of 1929, and since April 1930 all films shown are subject to the approval of the censors before they are exhibited.

The latest addition to these Regulations is that certificates issued by film cen-

tures must be submitted to the Bureau of Education 3 days before the exhibition of pictures already passed by the censors. Inspectors appointed by the Bureau will be delegated to see that regulations are duly observed.

The Shanghai American Women's Club has recently undertaken a campaign for better films for Shanghai and its bulletin is reprinting the lists of films worth seeing compiled periodically by the General Federation of Women's Clubs in Washington D. C., U. S. A. with a view to fostering a more discriminating and selective demand in Motion Picture Entertainment on the part of local communities. It is stated in one of its "Bulletins" that "everyone is tired of racketeer plays and we are finding little interest in the sentimental drivel presented, some of which are an insult to the average intelligence. We believe that beauty in music and scenery, in lighting and colour, in features and character makes its appeal to all. We do not enjoy the same books nor do we interpret them alike. This is true of pictures. Opinions vary, but good taste goes on. Situations that offend good taste, or vulgarisms are not enjoyable entertainments for any age".

Educational cinematography in China has a vast horizon of possibilities. The proverbial conservatism of the Chinese people of the past is gone for ever and no regret has followed it and the Kuo Min Tang or Nationalist Party which rules the country is definitely committed by the "Three Principles" of Dr. Sun Yatsen, the late party leader, to an educational policy of a magnitude not realised abroad. The Second Educational Conference of April 1930, attended by the highest government representatives and the principal educators of the country adopted the following resolutions which constitutes a 20 years plan for the Ministry of Education.

1. *Compulsory Education* : the training of 14 million elementary school teachers within the next 20 years at an expenditure of 280 million dollars, as a foundation for the education of 40 million children of school age.

2. *Mass Education* : the training of 135,000 teachers, the establishment of 112,470 mass education schools and the raising of 284 million dollars within 6 years, so that the illiterates between 16 and 60 years may receive 4 months schooling in reading and writing.

3. Training of teachers for all grades of schools within 5 years.

4. Improvement of Primary education both in equipment and efficiency.

5. Improvement of secondary education ; the establishment of fifty junior middle schools every year for the next twenty years.

6. Improvement of higher education.

7. Social Education : establishment of libraries, museums, art institutions, athletic fields and all grades of continuation schools.

8. Development of overseas Chinese the education with a grant of \$ 500,000 from national treasury and a campaign to raise a sinking fund of \$ 10 million for the purpose.

9. Mongolian and Tibetan education.

10. Educational Fund : the national educational appropriation for the first year to be \$ 60 million, but within the 20th year this amount will be increased to over \$ 500 million. (China Year Book 1931).

There is a special Department of Social Education in the Ministry of Education, the aim of which is the development of mass, adult and civic education, including the teaching of the San Min Chu I or "Three Principles of the People" and the principles of the Kuo Min Tang ; vocational training in continuation schools ; libraries, museums and the art of teaching ; public recreation ; improvement of social customs ; supervision of centres of social education ; publication of popular literature for the masses ; education of physically deficient or mentally sub-normal children.

The Academia Sinica or Chung Yang Yien Chiu Yuan, is the highest national institution for scientific research under the direct control of the Central Government. Its principal functions are twofold : to carry on scientific research ; and to guide, coordinate and promote the same. Its heads



are an Administrative President, a Secretary General and 3 to 5 Secretaries. It comprises 14 National Research Institutes for Physics, Chemistry, Engineering, Geology, Astronomy, Meteorology, History and Philosophy, Chinese Literature, Archeology, Psychology, Education, Social Sciences, Zoology and Botany. Each Institute is in charge of a Director and has a technical and administrative staff.

The various organs of the Academia Sinica are distributed in the three major cultural centres of Nanking, Shanghai and Peiping.

The following are *National Universities* :

1. *National Central University*, Nanking.
2. *Chekiang University*, Shanghai.
3. *Chungshan University*, Canton.
4. *Wuhan University*, Wuchang.
5. *Chiaotung University*, Nanking.
6. *Tsinghua University*, Nanking.
7. *Chinan University*, Shanghai.
8. *National Labour University*, Shanghai.
9. *Tungchi University*, Woosung (Shanghai).
10. *Peking University*, Peiping (Chihli).
11. *National Peking University*, Peiping (Chihli).
12. *National Peking Normal University*, Peiping (Chihli).
13. *Peiyang Engineering College*, Tientsin (Chihli).
14. *National Tsingtao University*, Tsingtao (Shantung).

The following are *Provincial Universities*:

1. *Northeastern University*, Shenyang, (Manchiuria).
2. *Hopei College of Law and Commerce*, Tientsin.
3. *Chengtu University*, Chengtu (Szechwan).

4. *Szechwan University*, Chengtu (Szechwan).

5. *Chengtu Normal University*, Chengtu (Szechwan).

6. *Hunan University*, Changsha (Hunan).

7. *Shansi University*, Taiyuan (Shansi).

8. *Sian University*, Sian (Shansi).

9. *Honan University*, Kaifeng (Honan).

10. *Kweichow University*, Kweiyang (Kweichow).

11. *Kwangsi University*, Kuwi Lin (Kwangsi).

12. *Anhwei University*, Anking (Anhwei).

13. *Kirin University*, Kirin (Manchuria).

14. *Lanchow University*, Lanchow (Kansu).

15. *Hopei University*, Paoting (Chihli).

The following are *Private Universities*, recognized by the Ministry of Education :

1. *Nankai University*, Nankai, Tientsin.
2. *Amoy University*, Amoy (Fukien).
3. *Futan University*, Shanghai.
4. *Kwang Hua University*, Shanghai.
5. *Ta Tung University*, Shanghai.
6. *Ta Hsia University*, Shanghai.
7. *Nanking University*, Nanking.
8. *Shanghai College*, Shanghai.
9. *Yen Ching University*, Peiping.
10. *Soochow University*, Soochow (Kiangsu).
11. *Chung Hua University*, Wuchang (Hupen).
12. *Union Medical College*, Peiping.
13. *China College*, Woosung (Shanghai).
14. *Shanghai College of Law*, Shanghai.
15. *Lingnan University*, Canton.
16. *Nantung College*, Nantung (Kiangsu).

The address, as given against each school is quite sufficient.

## EDUCATIONAL CINEMA IN FRANCE

It is no longer rare to find, in the periodicals and newspapers of various countries, a tangible sign of the activity given to the educational cinema movement by the Institute and this Review.

The Institute is legitimately satisfied and encouraged by this fact when the influence is most marked.

We believe we are right in saying that this has been the case with an idea expressed



in the *Eclair de Montpellier*, by M. Pierre Emsey, for the interest which this colleague takes in the Institute and its work is evident in his weekly notes.

M. Emsey proposes to create, at the University of Montpellier, a National Institute of Educational Cinema with the moral and, perhaps later, the material support of the Rome Institute. In a few words, which show how well M. Emsey has understood the rôle of the cinema in education he outlines his project :

“ Montpellier, a university centre where there are collected, not only the faculties, but also High Schools, Lycées, professional schools, art schools, agricultural schools etc. . . is the ideal place for such an important experiment.

An Institute of Educational Cinema would be one of those creations which perpetuates and spreads abroad the fame of a University for many decades.

Such an Institute would offer to various faculties, such as that of the sciences, opportunity to specialise under the same conditions that have made Lyon famous for chemistry and Grenoble for electricity ».

Thus M. Emsey carries the cinema into higher studies, a fact which shows what

progress the educational cinema has made in intelligent minds in the last few years.

\* \* \*

We find another proof of this, in France too, in the declarations of M. Louis Nicolle, the New Director of the Conservatoire des Arts et Métiers in Paris, has made to the Review *Cinéopse* directed by Michel Coissac.

The Conservatoire des Arts et Métiers is one of the greatest French technical establishments especially for applied arts and sciences. Its museum, according to foreign scientists (Notably M. Millikan the American physicist) is the finest in Europe. M. Nicolle intends to use the cinema to inform the great public of the riches of this establishment and its activities. He then plans the creation of a chair of cinema teaching. Although this is not realisable at the moment, M. Nicolle intends to reserve in his programme of topical science the place for several lectures on the technical and artistic progress of the cinema.

From the ancient university of Montpellier, frequented by Rabelais, to the Parisian establishment once directed by Vaucaanson . . . Who can maintain that the cinema is nothing but a form of amusement ?

## CINEMA AND PUBLICITY

Mr. Jerome Hamilton, director of the cinema section of the American Telegraph and Telephone Co. of New York, recently gave an interesting lecture on film publicity.

Mr. Hamilton made a distinction between advertisement and publicity which are often used synonymously. Advertisement, he stated, deals with the specific creation of a demand for a certain product whilst publicity is more generally used to popularise commercial knowledge and build up goodwill.

He preceded to deal with publicity in this sense. The cinema offers great resources in this matter, according to results obtained by Mr. Hamilton's Company in the

campaign for the rational use of the telephone

“ We have progressively adopted the cinema in all branches of our activity : ordinary telephony, transoceanic telephony, teletypewriter and telephotography service, etc. In all these branches the cinema has been a precious aid ”.

Mr. Hamilton did not confine himself to generalisation :

As a medium for public education let me cite an example. A few years ago in one of our large cities we noticed an alarming increase in the number of cases where telephone receivers were carelessly left off the hook. This condition was accounted for in many ways — in some cases the receiver

rested on a pile of books or magazines and did not fully depress the hook. In other cases it was not replaced at the termination of a call — or perhaps the baby — in its playfulness — used it as a teething toy. Anyway, as I recall, there were well over 100,000 such cases during the course of a year, and the average time needed to correct each case was twenty minutes. In other words, a hundred thousand telephones were out of service, due to circumstances over which we had no control, for twenty minutes during that year. At that time we had just completed an animated comedy cartoon, illustrating certain misuses of the telephone. It contained one sequence devoted to the subject of receivers carelessly left off the hook. We immediately entered upon an intensive circulation campaign and showed the picture in all parts of the city. The results were instantaneous and so gratifying that there wasn't any question as to what had accomplished the improvement.

I believe the motion picture has a definite place in every publicity program. As an educational medium it is unequalled — beneficial to both employee and public. I know of many firms that are today using motion pictures to inspire their sales forces — to supply them with a new perspective on the subject of customer relations. Many pictures are devoted to the development of

more convincing sales talks and more sincere sales effort. Then, too, pictures are used extensively as a training medium. In our business I once was told by a supervisor of training that in fifteen minutes of motion pictures he could accomplish more with his pupils than could be done in two hours of lectures. With the use of sound pictures, the benefit would be even greater, and I believe that the day is coming when the motion picture will be the instructors chief aid in his teaching.

When constructing scenarios and continuities of industrial pictures the same care and consideration should be exercised as is applied to the preparation of copy and lay — out for printed advertising matter. In other words — the subject must be carefully chosen ; the story must be convincing ; dialogue must be natural and understandable, cast and settings should be professional, and — still more important — we must control the natural inclination to cram too much in our picture, for if an audience is asked to make too many mental leaps, it soon will come a cropper”.

Mr. Hamilton concluded by hoping that the film would be even more extensively used above all now after the introduction of sound and other technical improvements which make the film the best means of popularising knowledge.

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ERRATUM. — *Our new contemporary Cinedocument of Paris, kindly draws our attention to an error in our note : “ What French Teachers who use the Cinema think of It ” (March number p. 253). This inquiry, of which we printed the principal points, is by M. LAURENT, Secretary of La Cinematèque de la Ville de Paris and not by M. Brerault who merely composed the considerations with which we concluded our note.*

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# Technical Notes

## THE PROBLEM OF APPARATUS

### **The Four Western Electric School Projectors.**

Amongst the favourable elements which have permitted the cinema with sound to enter upon a considerable development in the Anglo-Saxon countries, it must be mentioned that they have at their disposal many types of projection apparatus expressly designed for their use.

Amongst American firms which produce this apparatus, Western Electric is prominent. Its efforts, backed by considerable moral and financial means have been amongst the most fruitful. Several films made by this firm as sample work with collaboration of pedagogues have been shown in Paris and have gained considerable attention in France. A certain number of them are frequently used in U. S. schools.

For school use, Western Electric make both fixed and portable projectors.

### **Fixed Projector 3. A.**

This is adequate for middle sized halls and can be installed in amphitheatres of important institutions. The complete equipment consists of two sound systems mounted on the bases of the projectors. The excitant system is the same as in standard set, the lamp and base are replaceable "*en bloc*". A 1/6th H. P. monophase induction motor mounted on the base of the projector furnishes the motive power.

The cell compartment contains only the cell itself which, although very insensitive to vibrations, is mounted on a shock absorbing support.

The projector is simply and strongly made, easy to use and gives excellent reproduction.

All parts are easily replaced and interchangeable. This set will suit halls up to 1200 seats or volume of 3.500 m<sup>3</sup>,

### **Portable Apparatus.**

a) *35mm set, in four trunks.* — The first trunk accomodates the projector and the reproducer; the second, the amplifier, the third the acoustic screen on rollers and, the fourth, the loud speaker.

This set weighs 450 kgs. and takes space of 1 m<sup>3</sup> 022; two men can lift a trunk and the setting up of the whole takes less than an hour.

The ordinary projection distance is 18 metres but projection has been successfully made at 20 metres and slightly farther. This set suits halls up to a volume of 3000 m<sup>3</sup> or an audience of about 800.

There is no necessity for special constructional work with this set. Once the projection is finished the room is immediately free for other activities. Where electricity is not available a small electro-generator can be used.

b) *35mm set in one trunk and one valise.* — This is a lighter type of the above set, comprising similar projector and reproducer in the trunk and a loud speaker amplifier in a valise. The whole weighs 140 kilos. This set is easily transported in a private car. It has no need of a special screen, ordinary screens or even any white smooth surface will do.

The sound system can deal with an audience up to 500 persons, and the whole can be erected in a few moments.

In spite of lightness and simplicity, this set gives a quality of sound reproduction entirely in keeping with the high standards

which have made Western Electric famous throughout the world.

c) *16mm sound on disc set.* — In answer to numerous demands from teachers and industrials, Western Electric has produced this set. It is simplified to the greatest possible degree without sacrificing sound quality, safety and regular working.

Construction is solid, manipulation is simple and within the power of anyone. There are two types of this set, MPS 16 with only one projector and the MPD 16 with two projectors. The first can be used where interruptions are not minded. The double set ensures continuous projection.

The reproducer, including projector, re-

volving disc, and lamphouse with 250 watt bulb is contained in a valise weighing 35 kilos, measuring 0.57 m 0.52 m  $\times$  0.25 m.

For both types, the amplifier and loudspeaker are contained in a single valise weighing 25 kilos and measuring 52  $\times$  52  $\times$  25 m.

One of the valise sides comes off: the amplifier and loudspeaker are connected to the reproducer by cables and the former is placed behind, or beside, the screen.

Thanks to this set, it is possible to give shows to small audiences with the same quality of sound as is obtained in big theatres.

This set completes the Western Electric Scale of apparatus which looks after the requirements of any audience, from 10 to 10.000 persons.

The BILDWART furnishes information on all questions bearing on the Cinematograph, it organizes and spreads film activities in the domains of Science, Art, Popular Education, Religion, Child Welfare, and Teaching ~ ~

## **“ Der Bildwart ”**

**(The Film Observer) Popular Educational Survey**

Monthly Illustrated Review of the German Cinematographic Association, the Reich Union of German Municipalities and Public Utilities. The “Bildwart” Supplements:

“FILMRECHT” (Cinematograph Copyright);  
“PHOTO UND SCHULE” (Photo and School);  
“BILDGEBRAUCH” (Film Uses);  
“MIKROPROJEKTION”;  
“PATENTSCHAU” (Patents’ Survey).

**This Review is recommended by the German Educational Authorities**

Specimen Copy sent free of charge on application

(BILDWART VERLAGSGENOSSENSCHAFT G. m. b. H., BERLIN, N. W. 21, Bochumer Strasse 8.a)

## Review of periodicals and newspapers

An article by M. L. DRUHOT, director of the Cine Journal, draws the attention of parents and educators to the danger of the cinema to children. In France, he says, there is only a political censor, whereas moral questions are left to the public judgement. It is deplorable that the press itself praises such works. (LE COURRIER DE CINÉMA ÉDUCATEUR, Lille, 1-II-1932).

In Switzerland, M. Gabriel Rauch has addressed an open letter to the Minister of Education to draw his attention to the bad effect which amoral rather than immoral films have on children, and asking intervention on the part of the public authorities. (LA TRIBUNE DE GENÈVE, 2-III-1932).

Mary Lou Cochran in an article, The Cinema and Life, deplores the bad influence of criminal films on youth and gives a very remarkable case in the words of a young girl thus influenced. (CHILD WELFARE, Manchester, April 1932).

In a lecture at the National Free Church assembly at Blackpool, Mrs. M. S. Caut, speaking on The Christian, in Rest and Recreation, deplored the low moral and intellectual level on the cinema today. (TODAY'S CINEMA, London, 7-IV-1932).

At an assembly of the Vigilance Committee of Birkenhead, Prof. Lyon Blease stated that films of a sexual character bored children, and that therefore they do not have all the pernicious effects generally attributed to them. (TODAY'S CINEMA, London, 14-III-1932).

In the House of Commons the fear has been expressed that immoral films might cause Indians to lose their respect for the

white woman. (TODAY'S CINEMA, London, 15-III-1932).

Cinema managers representing all the States of the Confederation will discuss in their annual congress at Washington the best kind of programme for American families frequenting local cinemas. (NEW YORK TIMES, 14-III-1932).

In order to ascertain public preference in the matter of the cinema, the Hays organization will circulate a questionnaire amongst all classes. (THE NEW YORK TIMES, 7-III-1932).

In a short article, The Cinema, Ecole des Femmes, it is expressed that women find useful information in artistic films as well as in educational films which give them ideas on style and furnishings and of course, male psychology. (NATIONALITY, Dublin, 2-IV-1932).

### **Censure.**

In authorising the film, Basenklein kann nichts dafür, the German censure has declared that satire is authorised in films. (FILM KURIER, 11-IV-1932).

The Soviet censure is particularly hard on American films which it holds represent capitalism in too favourable a light. (VARIETY, New York, 8-III-1932).

In an article entitled, "Motion Picture Success Through Self-Regulation", Edward Barrows, referring to the censure, thinks that the question can only be solved by the cooperation of producers with those interested in the cinemas socially. In America there are at present 3,000 societies concerned with



the moralization of the screen. (THE REVIEW OF REVIEWS, New York, No. 3, 1932).

### Statistics.

In an article, "Seven Years of European Cinema Production", A. K. Von Hublenet, gives, by means of comparative tables, the relative importance of German, French, and English production from 1925 to 1931. (DER FILM, Berlin 26-III-1932).

A notable diminution in American production (700 films in 1930, 550 in 1931, 350 in 1932) has produced a rise in film prices throughout the world. (THE DAILY TELEGRAPH, London, 4-IV-1932).

### Cinema Technique.

Successful experiments have been made in America with a sound reflector consisting of glass filaments applied to cinema walls. It reduces exterior noises and improves acoustics within the hall. (KINEMATOGRAPH, Berlin, 19-III-1932).

Scophony, ltd. have perfected a television system on new principles for the recording and transmission of images and sound. (THE DAILY FILM RENTER, London, 8-III-1932).

A new system of colour cinema has been invented by Mr John Davies of Bootle. (THE DAILY FILM RENTER, London, 12-III-1932).

William Bron has shown to representatives of the press at Ivens studio in Amsterdam, three short films representing his work in the sound colour film. The first of these films is an essay in montage based on music. (FILM KURIER, 9-IV-1932).

The premises of the Association of Revolutionary Cinema Workers (AREK), at Leningrad, have been turned into a Cinema House. It is proposed to hold periodic cinema exhibits there. Owing to the necessity of

consolidating the technical side of the Institute of Cinema Engineers of Leningrad, the Soyuzkino have given a credit of 50,000 roubles for the improvement of its laboratories. (S. C. R. S. R., April 1932).

Publication of the answers of the fourteenth question in the inquiry made by the B. I. T. in all States on the subjects of child employment in non-industrial professions. The fourteenth question treats the employment of children in theatres, cinema industry, arts and sciences. The States that have answered are: South Australia, Victoria, Colombia, Nicaragua, Czechoslovakia. (REPORT B. I. T., Geneva, 1932).

### Cinema in Schools.

A catalogue of a hundred and thirty teaching films for which transport charges only are asked, has been compiled in England for the use of schools. (CINE-EDUCATION, Paris, 15-II-1932).

The direction of Ohio State University has made slow motion films of all university sports. These films are shown to pupils and competent persons point out faults and remedies. (PARIS-MIDI, Paris, 24-II-1932).

The provincial school authorities of Berlin have dealt with the question of the participation of schools in cinema shows and on location, in a bulletin addressed to school commissions. In each case there must be no risk of the school work being compromised by such activities. (FILM KURIER, 8-IV-1932).

Mme. Leon Bourdel, secretary archivist at the Institute of Professional Orientation, has given at the Teaching Press Syndicate, a lecture on Cinema in Teaching, which was followed by the projection of films by Jean Benoit-Levy, Marc Cantagrel and Jean Painlevé. (LA CRITIQUE CINÉMATOGRAPHIQUE, Paris, 20-III-1932).

## The Military Film.

The British War Ministry uses sound films in the instruction of recruits. Several made have given very good results. (NEW YORK TIMES, 9-III-1932).

During a meeting of the British United Service club held at Whitehall, several military instruction films were shown, on the assembly of machine guns, their tactical use, on aviation, on submarine manœuvres and finally on night warfare in the trenches. During this meeting, attended by the inspector general of the Army, the second Lord of the Admiralty, and other superior officers, Captain Altham, director of the club, resumed briefly the value of the film in military instruction. (ACTUALITÉS CINÉMATOGRAPHIQUES INTERNATIONALES, Paris, 939-989).

## Arts, Sciences and General Culture.

M. Lemoine, the new director of the Museum of Natural History in Paris, announces his intention of installing in the amphitheatre of that museum — a huge hall constructed in 1394 and seating two thousand people — a cinema where films to do with the museum's work will be shown every day. "Trader Horn", was given as an example. Already M. Gruvel, who holds the chair at this museum for instruction in colonial animal products, and M. Chevalier, who holds that for colonial vegetable products, accompany their courses with regular film projections. (LE CINÉOPSE, Paris, April 1932).

The release of the scientific film, *The Cell*, made at Kiev by M. Olinkchenko and with the help of Prof. Taviahi is announced. It constitutes the illustration of a complete biology manual. It shows the life, feeding and multiplication of extremely small organisms. The central idea of the film is to show that even in the world of vegetables and micro-organisms, the fight for existence and increase in numbers can only go on when

the organisms are gathered in groups. (LES NOUVELLES SOVIÉTIQUES, 1932).

The Director of the Cultural section of U. F. A. spoke recently in Berlin on the latest applications of the cinema to science: physics, chemistry, geology and medicine. His speech was accompanied by projections dealing with the development of crystals, ballistic experiments, the movement of projectiles in space and their percussion force, the reconstitution of a part of antediluvian fauna and flora, paleontological and geological images: there were also shown, X-ray films and films on professional orientation etc.

As the cinema is considered indispensable in medical research and is to be applied to psychiatry and neurology, the "Deutsche Medizinische Wochenschau" insists upon the creation of a Central Institute of Medical Cinematography. The Prussian Ministry of Education and the "Fondation Kaiserin Friederich" have promised their help in the compilation of a catalogue of all films existing in the various clinics and Institutes. (DEUTSCHER FEUILLETON DIENST, Berlin, 2-IV-1932).

A centre for surgical films (sound and colours) has been opened at Hollywood and films are loaned at 5 dollars a reel. (VARIETY, New York, 8-III-1932).

Using a series of travel films of U. F. A., Prof. Felix Lampe has made a new cultural film. "Volkerschicksale" (The Destiny of Peoples), illustrating race fusion in Australia, Asia, Melanasia Sumatra and Java. (FILM KURIER, Berlin, 7-IV-1932).

The Soyouzokino whose production of scientific, technical and instructional films reached 80 % of its total production in 1931 have decided to further increase this percentage. (LES NOUVELLES SOVIÉTIQUES Moscow, 8 and 9, 1931).

The Masaryk Institute of popular education at Prague has the intention of partic-



ipating actively in Czeck film production. Two trial films have already been made. (FILM COURIER, 16-IV-1932).

In France, the Direction de l'Enseignement Technique, in agreement with the Direction des Beaux-Arts has decided to make a series of films on the lives of French artists. These films will be shown in schools to acquaint children with the realities of the artists life and to inspire in them a taste for art. (L'INTRANSIGEANT, Paris, 3-III-1932).

### **Social Hygiene, popular education, Agriculture.**

A Documentary, "Open Air Life for Sick Children", commented upon by M. Boisvyon is being shown in the Paris cinemas. (COMOEDIA, Paris, 5-III-1932).

In an article by M. P. on the Cinema, Instrument of Education" a study by Prof. Leon Bernard on the cinema un hygiene, is considered. M. P. mentions the I. I. E. C. and hopes that it will obtain good results in this domain as in others. (LE COURRIER DU CINÉMA, Lille, 1-18-1932)

With the help of the LUCE, a film has been made showing the activity of fascism in the educational domain. The film starts with the care of mothers, follows the development of the child right through secondary professional schools and schools of domestic economy. (LA SCUOLA FASCISTA, Roma, 28-II-1932).

At a recent meeting of the R. S. P. C. A. Prof. Julian Huxley insisted upon the value of the film as a means of propaganda. Ten films have been made to date and have been shown in a hundred cinemas and others are in preparation. Certain of these films show bad treatment of animals due rather to ignorance than to cruelty, others give the rudiments of veterinary medicine, and yet other deal with birds and the services which they

can render to agriculture. (ACTUALITÉS CINÉMATOGRAPHIQUES INTERNATIONALES, Paris, 979-989).

"Mejrabpomfilm" have made for the Tractor Trust and the Cereal Trust, the film *Caterpillar* for the technical instruction of agricultural machine drivers. (S. C. R. S. R., April, 1932).

According to the Society for Cultural Relations with Russia in a circular of April 1932, Soviet production has prepared a new series of artistic theatrical films with an avowed propagandist tendency in favour of the soviet regime. Amongst these may be noted "The House of the Dead" from Dostoiewsky dealing with the period of Nicolas 1st, a sound film by Mejrabpom directed by Tédoroff. Others by the same firm are :

*Two Meetings*, soundfilm directed by Ourinoff dealing with the fight against sabotage.

*On the Heights of Tian-Chan*, directed by Chneideroff. This film shows the geography, habits customs and economic resources of the mountainous regions of the Kirghiz district ; the new forms of collective life of the nomad Kolkhoz, the work of the mountain people, the vigilance of the frontier vards and episodes of class war in the *Aouls*.

*All in Order*, (Ukrain film) by Tomsky illustrated the fight of the people in Bessarabia and Roumania for their independance.

*Traitor to his Country* (Mejrabpom) by Montacheff. This shows the formation of class consciousness in a Polish soldier who was a farm boy when war broke out in 1920 between Poland and Soviet Russia.

*Ocean* (Ukrainfilm) directed by Egechewaky is the victorious march of the avantgarde militants of the communist proletariat.

*Fire on the Banks* (same firm) directed by Soloviev is the history of the revolutionary fight of the workmen in the West.

*The Fete of Oussiri* (same firm). Subject : the transformation of the country worker of Moldania into a militant revolutionary for the freedom, political and national, of Moldania.



### Authors Right, finance, legislation.

Discussions between the French Syndicate of Cinema Managers and the Society of Authors, Composers, and Music Publishers have ended in the fixing of authors rights at 3 % (ECRAN, Paris, 26-III-1932).

The French Government has promised to lower the tax on entertainments and to extend a credit of 12 Millions of francs to the cinema industry. The Government has also agreed to study, immediately with the help of the Entertainments Federation, a project for the general reform of the Entertainments fiscal regime. As a result of this promise the "cinema strike" has been suspended until the plans are submitted to the Chambre. (MARSEILLE MATIN, Marseilles, 28-III-1932).

All cinemas and theatres throughout France and colonies were shut for 24 hours on April the 2th as a protest against the excessive taxation. (THE PRESS).

In England the increase in entertainment tax has caused a sharp fall in cinema attendance. In only 12 weeks there was decrease of 150 millions of spectators. (THE CINEMA TIMES, London, 12-III-1932).

The authorisation to give cinema shows on Sunday and to hold concerts and to open exhibition has been given by the House of Commons. The question of principle has therefore been solved. Local authorities can control the situation as they wish according to particular circumstances. (FILM KURIER, 15-IV-1932).

The long discussion in the American industry as to the legality of Blind Booking has resulted in the fact that it is illegal. (FILM KURIER, 15-IV-1932).

The Vienna Chamber of Commerce has decided to reduce the film quota, based upon

Austrian production, and to reduce the subsidy to the firms working in Vienna. (FILM KURIER, 11-IV-1932).

The Home Office has received favourably the demands of the Parliamentary Film Committee relative to the creation of a National Institute of Cinema for a larger circulation of educational films and finally an inquiry into the present system of censorship. (THE TIMES, London, 18-III-1932).

### The Documentary Films.

M. Pierre Bonardi, Vice President of La Société des Gens de Lettres, has made, in collaboration with M. Brut, a film entitled "La Marche Pacifique", illustrating the occupation of the Moroccan region of Tafilalet. (Le NOUVELLISTE, Lyon, 18-III-1932).

At the "Cameo" in New York an interesting Document", Zane Grey in South Sea Adventures", has been show. It gives the exciting adventures of a fishing expedition in the South Seas. (NEW YORK TIMES, 1-IV-1932).

There is much talk of an M. G. M. film, "Tarzan, The Ape Man", made by W. S. Van Dyke. director of "Trader Horn" which is considered superior to the latter from a documentary point of view. (THE DAILY FILM RENTER, London, 5-IV-1932).

Fox Movietone is making, in the principal countries of the world, sound films with folklore subjects with the idea of collecting an educational series. The Italian Tourist Commissioner has loaned a member of his staff to Movietone to help it in its task in Italy. (IL REGIME FASCISTA, Cremona, 8-IV-1932).

Amongst new Soviet films are: "Naptha", by Mejrabpomfilm : regisseur, Jeliabouski shows the extraction and transport of Naptha.

This film has the approbation of the superior technical authorities.

"*The Distant Orient*", sound film by Vostokkino, showing the precautions taken by the Soviet to ensure its supply of cotton.

"*The Rose of Salor*" by Vostokkino, showing carpet making and the part of women in this industry. (LES NOUVELLES SOVIÉTIQUES, Nos. 8 and 9, 1931).

The Expedition of the Soyouzokino directed by regisseur Litvinoff, which has made a film about the Chinese on Soviet soil (Les émigrés de la terre florissante) has returned from the East after an absence of six months. The film was made, in the mines and in the Taiga at Soutschame and at the Port of Vladivostock. (S. S. C. R. S. R., April 1932).

### The Artistic Film.

In an article on the Franco-German collaboration in the production of several fine films, Emile Vuillermoz maintains the utility of international cooperation in the cinema industry. (LE TEMPS, Paris, 12-III-1932).

The new war film, "Les Croix de Bois", directed by Raymond Bernardt, of Pathé Nathan, from the book by Roland Dorgelès has obtained repeated success at Geneva before representatives of the L. O. N. and the international press, at Lyon, and at Paris, at a special show attended by the Late President of the Republic and the Official World. (LA CINÉMATOGRAPHIE FRANÇAISE, Paris, 19-III-1932).

In information on Soviet Production the Society for Cultural Relations, notes, "*The Return of Neitane Bekker*" film of Jewish life from a scenario by the well known Jewish writer Peretz Karkich, Production Belgoskino.

*Le Petit Samoyède*, Soyouzokino sound film interpreted by Khodotaiev. It is the simple story of a little Samoyed who is trapped on board an ice flow while hunting and is

taken to Leningrad by a steamer. There he completes his studies and returns to his native land carrying a radio set. Conscious of his duties to his people, he delivers them from their superstitions and from the hands of the tribal sorcerer whose tricks he knows, for he, at one time, had acted as his assistant.

*Toys*, an artistic and industrial film dealing with the difference in Russian toy production before and after the revolution. Before, the toy makers enjoyed no protection but now the production is improved and developed. The revolution has done away with the middlemen and has revived the industry. The toymakers now work (those of the Vsehpromskoyouz) in well equipped work rooms under the direction of good artists. The film shows toys made in the Czarist days at Troitz and those made today for the Russian children and for export. Finally the film shows a series of round games to prepare children to belong to a work peoples' organisations.

### New Cine-Education Reviews. Various.

A new monthly bulletin concerned exclusively with educational cinema, has just appeared in France: it is "*Cinedocument*", the creation of which was decided at the National Congress of Educational Cinema held at Paris in October 1931. This publication is rather a corporative organ, destined to link the activities of the regional Educational Film Offices than an ordinary review. It is devoted to the educational film and to the interests of its users and its first numbers are of the greatest interest.

The Soyouzokino has undertaken, the publication of a cinematographic review "*Science and Technique*", destined for agricultural and industrial circles. It treats the following subjects from a cinematographic point of view: Metallurgy, Building, Constructional material, communal transports, the rational arrangement of farms, cattle breeding, fertilisers, agricultural machinery, etc. (S. S. C. R. S. R., April 1932).

For the first time in the history of the Cinema a film made up of sound news reels was shown to the Prussian Cabinet at Berlin. It gave speeches by German and Foreign politicians (LICHT-BILD-BUEHNE I-IV-1932).

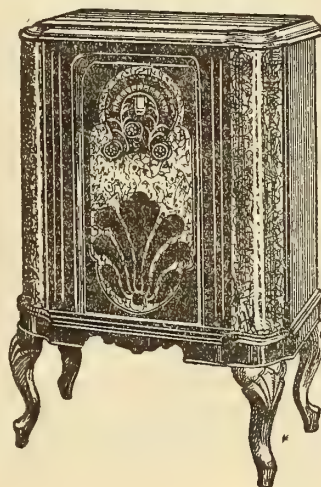
The Egyptian production company, "Isis-Films" has begun its first film in Arabic. Scenes will be taken partly in Cairort, Po Said, Luxor and Assuan and partly in a Berlin Studio. (FILM KURIER, 22-III-1932).

"CINEMA SPECTACLES", (Marseille 27-III-1932), has undertaken an inquiry into the opinion of leading personalities on sound news reels. Answers from MM. Depoux, Bernard-Derome, Hirlemann, René Jeanne and Pierre Hot have been published. The questionnaire was composed thus : 1) Should news pictures be censured? Give reasons for reply, 2) What do think are the possibilities of the medium of information? 3) Do you think news reels can influence the opinion of the public at election time?

M. Leon Meyer deputy and mayor of Havre, upholds the necessity of granting the L. O. N. sufficient funds to enable it to make use of all modern instruments such as Radio, Cinema, etc. for peace propaganda throughout the world. *Si vis pacem, para pacem.* (LE JOURNAL, Paris, 19-III-1932).

Sir Samuel Hoare, secretary of State for India, has announced to the Commons that from now on the cinema will be largely used in India for British Propaganda. (DAILY FILM RENTER, London, 26-III-1932).

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## Bibliography

*Das Arbeiten mit farbenempfindlichen Platten und Filmen.* (Plate and Film Colour Photography) by KURT JACOBSON. 16 ill., 16 tables. Cloth 6 Marks. Union Verlagsgesellschaft, Berlin S. W. 19.

Development in photo technique has posed the following question to photographers. How can all the qualities of the colour plate be used retaining all tonal gradations. This book answers the question. The author explains his experiments and clarifies his work with comparisons between photos and tonality tables. The chapter on the practical use of colour-photo material is particularly good and some advice on the choice of material is given.

*Projektion für Alle* (Projection for Everyone). Manual by WOLFGANG JAENSCH. 123 ill. Boards 3.40 Marks. Pub. as above.

The author knows to introduce the subject of projection technique. He has known how to extract the indispensable from the great amount

of information on this subject. This book is to be highly recommended.

*Erste Internationale Tonfilm-Almanach* (First International Soundfilm Almanach). Pub. HERMANN WENDT G. m. B. H. Berlin [S. W. 68.

This almanach has just appeared in its third edition. The increase in size is indicative of the fact that its value is becoming more widely recognised and recommended. The 4th edition is preparing and will be issued in the Spring and the 5th in Autumn.

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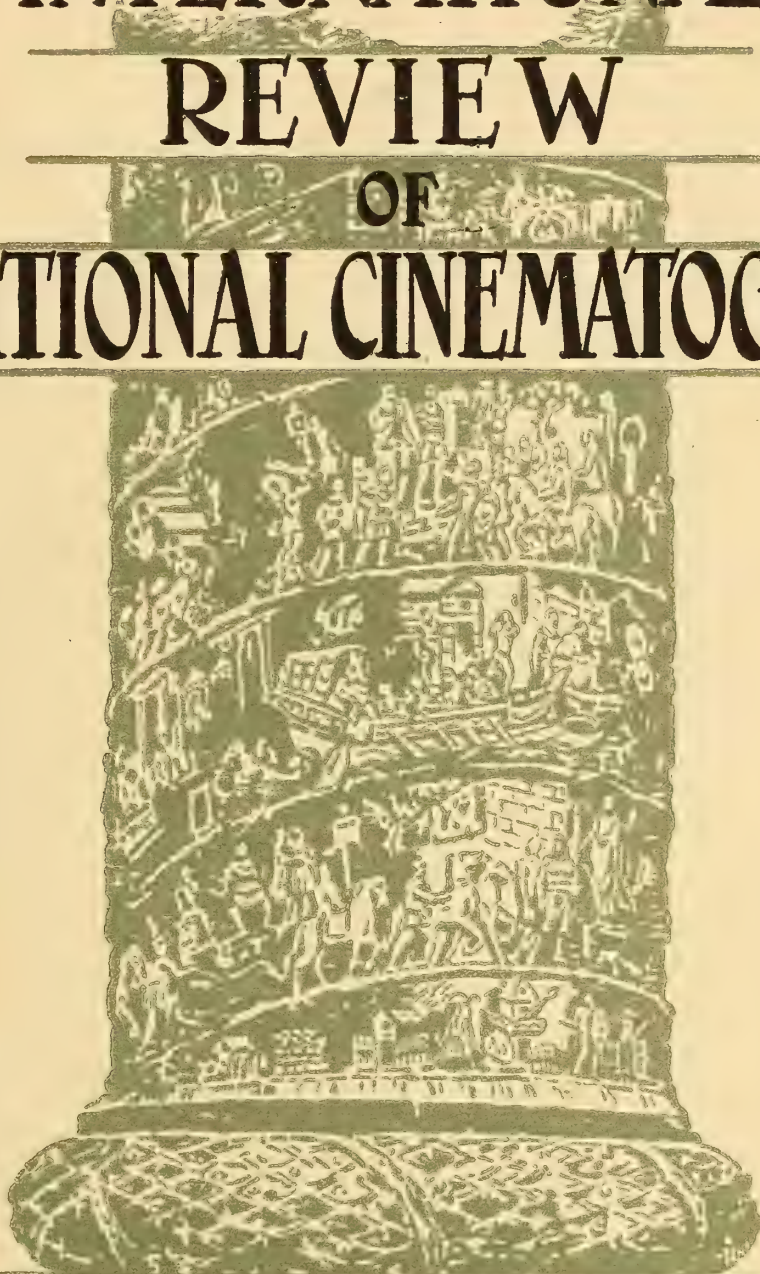
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ROME

JUNE  
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LEAGUE OF NATIONS

MONTHLY PUBLICATION  
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## THE EVOLUTION OF MICRO-CINEMATOGRAPHY

By J. Comandon.

Nowadays no exploration of new territory is ever effected without there being attached to the expedition a cinematographic operator charged with reproducing the aspect of the regions traversed, the characteristic types of the fauna and flora and the costumes and manners of the populations.

There exists, however, near to us an infinite world of which we have but the smallest knowledge, because its inhabitants belong to a scale of visual dimensions which is not ours : I mean the world of the infinitely small. Through the marvellous and unsuspected visions which the microscope offers us, man is able to satisfy his desire for novelty.

The man who explores these regions, the scientist, that is, finds there living beings such as microbes that are prodigiously active, revealing themselves as the authors of the great transformations of matter and energy on the globe's surface. They are the creatures which create our foods, such as bread and wine, while at the same time they provoke our diseases. We find in this world cells grouped together in billions in admirably governed republics, constituting the organs of plants, animals and our own selves.

In this microscopic world, towards which science makes its difficult approaches, are to be found the very sources of our life. The cinematograph, joined with the microscope is for the scientist not only a means of documenting his discoveries, but a precious instrument of research and study for micro-biological phenomena.

The great physiologist Marey, the precursor of the cinema, foresaw the possibilities of this mechanical means in the laboratory. In his book, "Le Mouvement", published in 1890, he states that "the applications of cinematography to the analysis of the movements occurring in the field of microscopy will probably be of the first importance". In another outstanding chapter, the author indicates a technique and describes the mechanism from which have derived the greater part of the processes and methods used in cinematography from that time up to the present.

He also pointed out the advantages to be gained for the analysis of rapid

movement from the study of a succession of photographs taken at considerable speed. He perceived that this velocity must be in relation to the velocity of the movement registered. With his *crono-photograph*, he succeeded in photographing 110 images per second (1). Together with Lipmann, he was the first to utilize instantaneous illumination by means of the electric spark in order to obtain on a sensitized continually moving surface a series of images at a still more remarkable velocity (1500 per second) for the registration of the oscillations in the mercury column of the capillary electrometer.

Marey examined every single image registered in order to compare them and to measure the modifications of position or form in space and time. He well understood the importance of obtaining the *synthesis* of movement with the aid of these photographs, and sought to realize it under difficulties with the assistance of Plateau's phenakistoscope, and also by projecting on the screen successive images. Emile Raynaud had, in fact, done this since 1882 with the praxinoscope, through a sequence of drawings. But this synthesis is still imperfect.

The disciples of Marey, in the international institute which bears his name, have utilized all the improvements of *crono-photography* in following the scientific path traced by their master. The discovery by Louis Lumière of the cinematograph in 1895 constituted a big advance because it realized its precursor's dream, that is the obtaining of a synthesis of movement by projection just as easily as the analysis of movement was obtained by the photographing of images. His work in this new field of research was facilitated by the improvements made in the manufacture of the sensitized emulsion and the supporting celluloid film. In fact, the perforated film was already on the market.

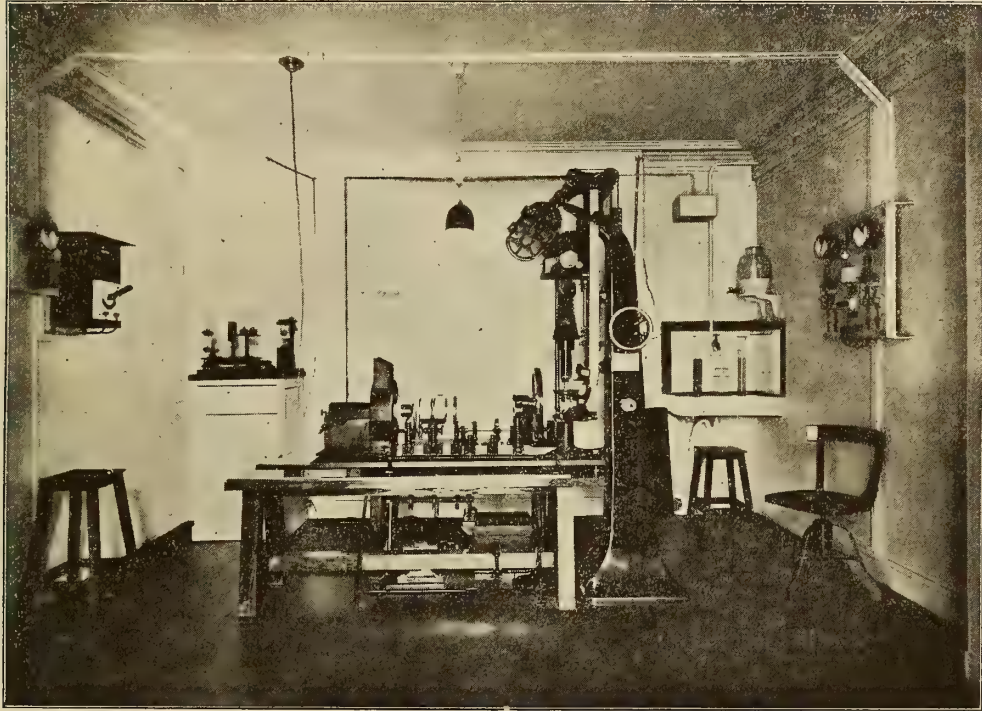
It was recognized at the time that this reproductive synthesis was, for the study of motion, just as valuable as Marey's laborious analysis and, that in any case, it was its indispensable complement, since it permits the spacing in time of the rapidest movements, that is it allows the observer to see the object under study which would otherwise, owing to the velocity of displacement, be invisible (the projectile from a fire-arm, for instance). Similarly, by means of an inverse process, this synthesis can reveal movement

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(1) This method, was, as is known, perfected by Bull, the pupil of Marey, who obtained 1800 images a second. Recently, Cranz von Charlottenburg has declared that it would be possible by means of a similar process to obtain the enormous progression of 3 million photographs per second, but only for a series of eight images.

to us by synthetizing it in time in those cases, where it is impossible to see it because it is too slow (the growth of vegetables).

The cinema acts therefore on *time* as optical instruments act on *space*. It reproduces movements, by reducing them to a speed perceptible by the eye, which speed is, at the same time, that best suited for understanding them. It is therefore at the same time an apparatus which inscribes on the film, and reproduces the movement on the projection screen. On the film, it



THE MICRO-CINEMATOGRAPH APPARATUS OF DR. COMANDON.

indicates in space all the points of the geometrical curve of displacement. On the screen, the curve which unites these points is traced, so to speak, in a system of coordinates with the most favourable scale possible for study.

Without seeking to force any further this comparison with the mathematical curve, it is necessary to point out that if the line cannot be considered exact save on condition that the points determining it be sufficiently near to each other to allow a registration of all its displacements, so on the film, the images must be sufficiently near each other in time to allow the registration of all the phases of the movement. Otherwise, at the moment of projection, a distortion of the movement would result.

A similar distortion may be observed, for example, in cinema pictures



of vehicles or airplanes taken at normal speed. On the screen, the vehicle or airplane displace themselves as in real life, but the wheels or the propeller turn in an incorrect fashion, and often in an inverse direction. In this case, the cinematograph acts like a straboscope (distorting lens). It becomes necessary for the rhythm of the photography to be not only proportionate to the average speed of the object photographed, but it must also be such that on the screen the various phases of the movement are reproduced at the speed which is most suitable for our sight and critical and appreciative sense.

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Marey's students, applying his technical principles to the taking of cinematographic pictures, obtained the first micro-cinematographic films, which were shown in a Lumière projector. They adopted at once the slow motion and quickening up processes in their researches. It was in this manner that Pizon and Bull studied with rapid motion projections the developments of the small tunicates, while Noguès with slow motion projections made his researches on the vibrating fronds of the sea date-palm.

J. Ries (of Berne) produced at Banylus in 1908 an interesting film on the development of the sea urchin's eggs. This particular line of research was later taken up by Mlle Chevroton, while M. Vlès brought it to a successful conclusion in 1910, thanks to the technical improvements which the two friends had contributed to the study of the matter.

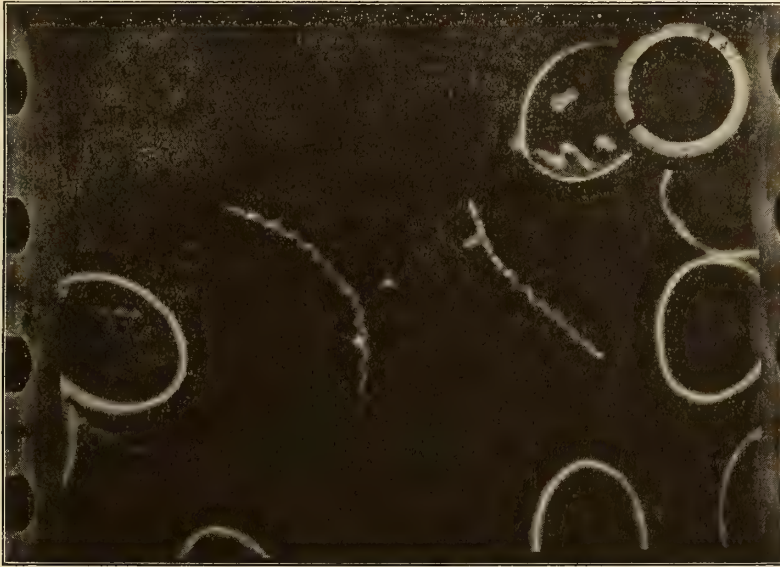
Just as much interest in micro-cinematography has been manifested outside France, but chiefly with the desire of seeking for the picturesque in this form of science destined for the big public. As notable work in this field, we may mention the productions of Dr. Duncan published by Charles Urban in England in 1908.

At that time I was engaged in a study of the spirochete, a microbe of extreme tenuity and mobility. To illustrate my work, I attempted to photograph these living micro-organisms, an operation which would not have been possible without the aid of an ultra-microscope, an instrument which, as is known, is characterized by the lateral illumination given to the object, so that the microbes appear luminous on a black ground, like the stars at night in the sky (Fig. 2).

Having been able to reduce the time for exposure to one-thirtieth of a second, I thought of the possibility of cinematographing these microbes, and Charles Pathé, understanding the value of my researches, invited me in

1908 to pursue my studies in a laboratory which was built in his establishment at Vincennes. After several months of uncertain experimenting, I succeeded in obtaining good photographs of the smallest microbes known, and some of these photographs were shown at the meeting of the Academy of Science held on October 26, 1909.

The large public has seen these films in the projection halls, and has shown its interest. I have also shown these films during conferences in scientific circles. Some people at the time manifested a certain surprise



SPIROCHETE IN THE BLOOD OF A BIRD. THE QUADRANT, IN THE CORNER, INDICATES THE TIME.

at seeing cast on the screen the till then somewhat mysterious objects of their researches. In the opinion of others, I had appeared almost in the light of a profaner, for the cinema had been considered, so far, as a not particularly intellectual form of amusement. It became therefore necessary to fight against the repugnance of one class and the timidity of the other. I met, however, with sympathy and encouragement on the part of my teachers, who urged me to pursue my labours without cease. I had thus little by little the joy of seeing the doors of hospitals, university faculties and even lyceums and schools opened to the cinema. My efforts in pointing out the task lying before the cinema for propaganda and scientific instruction have not been in vain. It is only fair to recognize that in this work I was aided by the Pathé firm, whose example was later followed by Gaumont and other great cinema companies. In France the educative cinema had been born. The public

authorities of all countries, the international organs such as the League of Nations grew more and more interested in the subject. Publishers like Jean Benoit-Lévy consecrated a considerable part of their publications to the subject.

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Teaching ought not to absorb the entire activity of the scientist. Even if he possesses the proud title of professor, he will spend the greater part of his time in the laboratory, and the cinema will be of more use to him in his research work than in his teaching. It cannot be doubted that a rich harvest of discoveries will be the fruit of the use of cinematography. The results already obtained guarantee this. I will refer, among others, to the discoveries made by Madame François Frank, who in collaboration with scientists like Vlès and Fauré-Frémiet revealed highly interesting cellular phenomena. Jean Painlevé, on the other hand, has issued a series of films in which the picturesque side is supported with an abundance of new scientific facts, demonstrated with exactness. Several biologists have requested the aid of our instruments and technique for their researches. Thus J. Jolly has been able to register together with me the movements of the chromosomes in the caryocinesis of the haematiae of the triton. With Levaditi and Mutermilch, we have been able to study the multiplication and division of the cells of tissues cultivated *in vitro*, with Wintrebert, the first manifestations of movement in the embryos of fish and frogs. Victor Henri, and later, Maurice de Broglie gave us the possibility of registering cinematographically a physical phenomenon, that is the Brownian movement of the minute particles suspended in liquids and gas. We welcomed into our laboratories at Vincennes for the study of the Brownian movement Dr. Siedentopf of Jena, the scientist who in connection with Zsigmondy created the ultra-microscope. Together we succeeded in photographing with the aid of his cardoid condenser the photo-chemical transformation of white phosphorus into red — an experiment the technical details of which he had already published in Germany. This scientist, convinced of the usefulness of our method, has since sought to extend its applications, and thanks to the generous assistance offered him by the firm of Zeiss to which he is attached as technical collaborator, he has constructed a machine similar to that which we used. The films which he has made are as well known as those of his imitators who have worked in the laboratories of the U. F. A.



In America, our countryman Professor Carrel, being anxious to study with this system the evolution of cells cultivated *in vitro*, requested us to collaborate with him at the Rockefeller Institute. Since it was not possible for us to take up residence in New York, the Institute called in a pupil of Siedentopf, and the admirable films which were obtained are known everywhere.

This example was followed by the greater part of the biologists engaged in the study of tissues, and regardless of cost, their laboratories have been fitted out with apparatus for the taking of micro-cinematographic pictures.



A ROTIPHERE.

Certain followers of the movement, such as Fischer of Copenhagen came to work with us, and Canti in England has produced a number of excellent films in this field.

A very ingenious technique has latterly come to assist the microbiologists in their researches. The system permits the operator to carry out precise experiments with a maximum grade of magnification. The method is micro-revelation brought to a high degree of perfection by Chambers in America and by Péterfi of the house of Zeiss of Jena. The two scientists have been obliged in order to register the results of their experiments to have recourse to micro-cinematography.

Every day improvements are added to micro-cinematography, which are rendered necessary by its new and multifarious developments. With regard to our own activity, profiting by past experience, we have had built for us by André Debrie, thanks to the intervention of the Albert Kahn foun-

dation, an apparatus of extreme precision and easy management (Fig. 1). It contains, in comparison with our early instruments, notable improvements, especially the possibility of being able to photograph in a corner of every photogram a quadrant indicating the time and other physical conditions under which the experiment took place (temperature, electrical conditions, etc.) (Fig. 2). We have also obtained a better photographic utilization of illumination with an increase of the duration of the exposure in respect to the velocity of the shutter of the camera.

This instrument permits us to follow with our collaborator de Fonbrune the biological research work already begun on the phagocytes, on the physiology of eggs in their first stages of development, on cell reactions, etc.

Unfortunately, this method possesses a serious drawback, which is its high cost, and in these times of crisis it is often an insurmountable difficulty. In any case, it is a method which is slowly conquering the place reserved for it in laboratories for the greater development of the scientific cinema.

*(Translated from the French).*

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# STILL PHOTOGRAPHS, SILENT OR SOUND FILMS FOR THE SCHOOL?

By Karl Linke,

MINISTERIAL COUNCILLOR  
FOR POPULAR EDUCATION IN VIENNA.

The International Institute for Educational Cinematography, through its inquiries and reports of researches and experiments, and through its various initiatives, has already made a precious contribution to the educative side of cinematography, and what is more important, it has furnished educationalists with important elements for solving the problems inherent in this form of teaching.

Of special interest was the inquiry made in the spring of 1931 among teachers regarding the respective value of still or moving projections. As in the majority of inquiries, the opinions were divided. One section of teachers manifested its preference for still projections, while the other declared itself favourable to moving film pictures. This did not impair the importance of the referendum, for the result of the inquiry showed that still photographs and film projections in no way mutually excluded each other, but were capable of being used in turn according to the age, and grade of instruction of the scholars, or according to the subject treated. One principle confirmed as a result of the inquiry was that the moving picture is superfluous when the still photograph adequately conveys the idea required, and that the still photograph is best adapted for showing immovable things. It would, in fact, be an obvious absurdity to show moving pictures of immobile landscapes, streets without traffic, or architectonic motives. Cinema pictures of similar subjects are not justified by the passage of an automobile along the street or the presence of a woman crossing the road with a baby carriage. Such episodes are often seen in films of this kind, and give the impression that movement has been introduced into the picture on purpose as though to demonstrate that motion of some kind is essential in a film. This impression soon becomes a suspicion when, during the showing of the film, the same automobile appears at every turning of the road, and the same nurse with her baby carriage is on view at every street corner. One quickly understands then that these insertions have only the object of animating the picture and justifying the making of a moving instead of a still photograph. We must therefore lay it down as a principle : *Fixed projections should be used for motionless subjects and the cinema for moving subjects.* This formula establishes a clear line of demarcation between fixed projections and cinema films.

## Silent Film or Sound Film?

The introduction of the sound or talking film into teaching has already been discussed. The experiments of Middlesex and Washington (1931) have created a new problem for the school. It becomes a question of deciding the part to be taken by the silent film and the sound film respectively in education. In the early days of the cinema, it was erroneously believed that it would make all other forms of visual teaching superfluous. We must not allow the infatuation for the sound film to stimulate similar fallacious hopes.



The Middlesex experiments, though they constitute a first important step forward, have not solved the question. The real value of the experiments does not lie so much in the coefficient of effectiveness of the sound film as in the fact that it has been possible to use it in schools with the aid of the authorities and that the teachers who took part in the trials have recognized its usefulness with the following reservations :—

1) Educational sound films should be made the subject of a serious study before they are shown, and the projection should be carried out in strict collaboration with the teachers ; 2) before introducing the sound film into the schools as a regular method of teaching, it will be necessary to have an abundant stock of films classified by subject, according to the different ages of the scholars and the various types of school.

The Middlesex experiments were very conscientiously carried out, with all necessary precautions, and with the adoption of carefully calculated experimental methods. It was endeavoured to come to a decision, for example, on the point as to whether a sound film preceded by an oral lesson gave better results than such a projection without any oral explanation. The results, however, in this particular case were not conclusive.

It is our opinion that the decisive experiment remains yet to be made. It would seem to us to be necessary *to find out in which cases the educational sound film shows a superior effect to that rendered by the silent film or fixed projection*. With this object in view, simultaneous experiments should be made with the same subject treated in the three different ways of projection, sound film, silent film and still photographs. One should then endeavour to establish the results of the different methods by oral questioning of the pupils, or by having them write essays on the matter.

Thus we shall be able to learn the results of teaching by the visual-static method (stills) the visual-dynamic method (silent films) and the visual-dynamic-aural method (sound and talking films).

We should thus at the same time have the solution of another problem, that is which subjects are best adapted for fixed projections, silent films or sound films. For example, if it is shown that after the giving of a sound film the essential impression made on the pupils was one deriving from the images and the movements, it would be natural to suppose that the sound was superfluous and that either a still photograph or a silent film projection would have sufficed.

We must not, however, lose sight of the fact in experiments of this character that the scholars, captivated by the novelty of using a form of teaching which recalls to them spectacular theatrical films seen in public places, may be tempted to give greater attention to the sound than it really deserves.

Experiments of the kind should only be undertaken after all necessary precautions have been taken to prevent a too one-sided interest on the part of the students.

One cannot apply the sound film to every kind of subject matter, as was done at the Middlesex experiments. Thus, it is not easy to see in what way the teaching of the plastic arts, history or mathematics have need of the sound film. The still photograph is sufficient for teaching the plastic arts where there is no necessity for movement or sound. For languages and music, on the other hand, where the teaching is predominantly aural, the sound film seems most indicated. With regard to the plastic arts, history and mathematics, the employment of the sound film to give an oral explanation by a visible or invisible teacher does not seem justified.

It may be argued that the sound news-reel films shown in public cinemas are advantageously accompanied by oral explanations, but what may be suitable for news and current events reels in cinemas is not necessarily suitable for the school. In all filmed news-reels or reviews, the speaker addresses a mixed public about whose grade of culture he need not concern himself. In the school it is quite a different matter. Here the explanation must respond perfectly to the type or grade of school, to the class, and to the degree of education of the scholars. The explanation can only be given by the teacher, who knows his pupils and how he must talk to them. It is not possible in teaching to use the explanations of a stereotyped holder of conferences who addresses the public in general. The oral lesson produced on the sound film is out of place, since it eliminates the only person really qualified to give the requisite explanations, the professor or master.

In conclusion, it may be said now without having recourse to further experiments, that the fixed projection or still photograph is perfectly suitable for the representation of inanimate and silent objects (sculpture, painting, architecture, landscapes). The silent film is useful for illustrating a subject-matter where movement is an essential part (zoology, gymnastics, house-keeping and in general all things or actions taking place in time). The sound film is only to be used for subject-matter where sound and movement are intimately connected, as in the teaching of languages, music, and, generally everything that is sonorous in nature and activity in general.

In the category of "silent films", *animated designs* are to be included. They are useful for showing the construction of geometrical figures, or demonstrating schematically the formation of geological stratifications in the courses of physical geography. Speeded up films and slow motion pictures are useful for the analysis of rapid movements, or the acceleration of extremely slow phenomena, such as the germination and growth of plants, etc.

Josef Blau, in the review *Heimatbildung*, recently drew the attention of educationists to the utility of animated designs in teaching. "The screen", he wrote, "offers us a great white page on which an instructive image slowly develops. It shows us the successive phases of an event, or an operation of war, or the progressive development of a city from the time of its foundation. Would it not be possible to use these animated drawings advantageously teaching national history, showing the formation of human agglomerations, the development of industries and geological transformations?"

It would in this way be possible to establish a definite line of demarcation between the different forms of fixed and animated projections, so that each visual demonstration answered its purpose perfectly. Today it is no longer necessary to argue whether it is better to use fixed or animated projections for educational purposes, but rather one should find out which is most suitable in each particular case. Generally speaking, it may be laid down as a fundamental principle that recourse should not be had to a complex method when a simpler one is perfectly sufficient. Consequently, experiments with the sound and talking film — the most complicated method of all — should always be made concurrently with all the other means of visual demonstration.

(Translated from the German).

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## THE FILM DIRECTOR AND EDUCATION

By Adrian Brunel

Just as the enthusiastic educationist believes that anything can be achieved by education — that the world can even be cured of all its ills — so do I, as an enthusiastic film man, believe that *anything* can be taught by films.

We have already had promising examples of what can be done and our imagination tells us what could yet be done. We have had some interesting medical films — such as the American “Caesarian” film, the German film of the trepanning operation, the Russian “Mechanism of the Brain” and the German physical culture film “Ways to Health” — though so far I have not yet heard or seen any good “Health talks”. There is a tendency for these to be too remote and aloof — they lack the showman’s touch — a view which may shock conservative educationists, but which I will attempt to justify.

Natural history and travel films are plentiful ; there have been many good sports-instructional pictures and a few historical and semi-biographical films. My purpose in mentioning these films or their classifications is to remind my readers of pictures they may have seen ; but there are besides many hundreds of useful films on a variety of subjects which are available as a nucleus — as they stand or with additions and eliminations.

Before I proceed to give an indication as to how professional dramatic film directors could be properly used in the making of educational films, I want to say why I think their co-operation is absolutely essential if we are to have really effective educational films.

The first reason is a psychological one. While there are hundreds of fine teachers with real understanding of young people and how to handle them, there must be hundreds who, at the best, only make a superficial parade of understanding. It is something artificial they have acquired — like the accents and clothes of the majority of ladies and gentlemen. They keep too much to themselves and their schools. They don’t mix in the world — though many of these shy and often repressed individuals are succumbing to the solace of the cinema and thereby being educated in the ways of the wicked world.

Now I don’t suggest that the film-director’s own perversion of outlook is any better than the school-master’s, but I do suggest that his experience in appealing to the masses — and in his own medium — is valuable. By working together, helpfully, they can achieve so much more than if the educationist says to a cameraman, “I want that”. I submit that he does not know the medium and that most cameramen, even if they can understand what he is driving at, are not capable of “putting it on the screen”, as we say.

It is the professional dramatic film director who can put on the screen what is in the educationist’s mind ; it is his job — he thinks pictorially — he expresses himself cinematically — at least, he can do this if he is any good at all and is not interfered with. (I have drifted from the psychological to the technical ; you see how simple the elision is — which should be proof of my contention that without a mastery of technique we cannot achieve any effect).



But to revert to the psychological. I believe that most education is too dull. There seems to be a tradition amongst a school of teachers that education should be difficult — it inculcates discipline — Greek is good for the character — we must prepare the young for tackling the problems of life by teaching them to crack inedible and indigestible nuts. The attitude savours of the advocacy of the treadmill, oakum picking and solitary confinement.

Of the thirty masters at my own school not more than half a dozen were anything but crashing bores or sarcastic bullies. I was a respectful scholar; I worked well and was usually somewhere at the top of my form — but I seldom enjoyed my work and of course have forgotten nearly everything I learnt. Take Latin — I couldn't decline *mensa* to-day — and yet what Arabic I know I taught myself, because I was interested and amused, and I can remember it after 17 years.

Now, we are beginning something new in making educational films. It is a great opportunity to break away from old methods and by association with professional purveyors of entertainment, make education entertaining. There is no justification for education to be dull and difficult, and I can see no reason whatsoever why it shouldn't be entertaining.

I admit that it can be objected that if films are made too entertaining, pupils might then find the other forms of education dull in comparison. But isn't that a confession of weakness? Why shouldn't all education be made entertaining?

An illustration of the way we go on with the old methods, even when employing a new medium — one of the companies making language gramophone records issues a pictorial text book which is *precisely* the same as one I had when a child. The result is that I don't use these records as much as if the text were modernised.

I am preparing a scheme for language lesson talkies. Instead of having a teacher talking to us, I shall have several interesting, amusing and definite characters in the drawing room, the hotel vestibule, the hairdresser's and so on. What an opportunity I shall have with varying voices and characters — real conversation and not one man carrying on a conversation with himself. If I succeed in getting these films made, I shall employ every technical and dramatic artifice to make these little scenes *memorable*. Being a film man, I know *how* this can be done.

When I was in Germany investigating the educational film movement there, I learnt many astounding things — such as the fact that there are over 2,100 cinematograph projectors being used in over 11,000 schools — but nothing was more astounding than the reply of the Educational Film Associations secretary in answer to a criticism of mine. I suggested that certain of the films I had seen were not suitable for showing in England as they were technically so faulty, whereupon my friend replied, "Well, that doesn't matter as our people don't understand film-technique, and certainly the children aren't critical. Any film is interesting to them".

The idea at the back of his mind was evidently that technique is a sort of hocus-pocus invented by professional film-producers to make it seem more difficult. The technique or art of film-craft is the reverse of the magician's mumbo-jumbo; it is something that is extremely serious and practical — the practical application of the lessons learnt from the study of audience reaction to films, if you like.

I don't suggest that German educational films are bad — in any case I believe bad

films are better than no films — and besides, you couldn't expect the work of 99 producers of educational films all to be bad, for that is actually the amazing number of producers engaged in making German educational films — we have only two or three at most. But they have one fault that is common to the majority of German educational films — and that is, that the educationist has had too much to do with the making of the film. Not one of them was made by a first-class film-director and frankly I shouldn't blame the children if they thought some of the films rather childish — and I expect they would be better judges than the educationists who made them.

There is only one solution, and that is a closer co-operation between the professional dramatic film-director and the educationist — but both should be first grade men with real intelligence and imagination. The co-operation must be on an equal footing — or rather, the co-operation of equals. Let the educationist say, “*This is what I want taught*”. The director can then digest the lesson and say “*Well, and this is how I would present it*”. When the basis is agreed upon, when the scenario is approved by both parties, then the director should be left to do his work without interference. It is his job, and if he takes any pride in his work he will do it to the best of his ability and with enthusiasm. The film man must not be the button to a machine for the educationists to press, but a fellow-enthusiast and a fellow-creator.

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*The observations of our collaborator are — naturally — of a personal character, and we do not think they can damage or wound the susceptibilities of German producers of educational films. Everyone knows, including Mr Brunel, who is a young man of acknowledged repute and experience in the world of the cinema, the care that is taken with German editions of films destined for cultural and teaching purposes. We also, all of us, know that the greater part of such films are made according to the dictates of a very original and interesting technique. At the same time, Mr Brunel's very acute observation may, we think, stir up a problem. Is it necessary for producers to follow an extremely modern and accurate technique when making cultural or scholastic films? Or are not rather those films of immense scientific interest which — prepared for example in university laboratories or scientific institutes — are perfectly capable of showing and reproducing a determined phenomenon without the operator (sometimes ignorant of film technique) being able to give the film an aesthetic interest usually added?*

*Does not Mr Brunel think such productions could also interest scientific circles in Great Britain?*

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## PHILOSOPHY AND THE FILM

By E. Horn

Philosophy, as an explanation of the living world, embraces all the sciences in its possibilities. Its task is to unite in an harmonic whole the conclusions of thought in order to shape by means of particular experiences a conception of the world and life. Philosophy is not an immutable discipline, and the only method of perceiving the things which are subjected to the valuing faculties of our intelligence cannot vary because reasoning presupposes a physiological operation common to all beings endowed with reason.

A transformation is, on the other hand, necessary when we deal with the method of conceiving the content of an object on which human experience is concentrated. We have discovered new fields for science, we have learnt to gain a deeper knowledge of, to define more exactly and to classify in systematic fashion the perceptible manifestations of the world. If the form of cognition remains constant, the objects on which its attention is turned are continually varying. Modern philosophy, in particular, has become enriched by the creation of new concepts derived from the technical spirit of research. Notable discoveries have transformed the physiognomy of our civilization and given a greater development to our thought. Philosophy must not therefore remain apart, identifying itself only with the doctrine of cognition, but must, on the other hand, draw into itself all the results of our various sciences.

During these last 20 years, in a special field of science, that namely of photography and cinematography, there has been observable a whole system of researches which has had continual and important progress and success.

The rapidity with which the cinematographic art has reached its high level is surprising. All of us have seen in our time the continuous development of the modern film, and have observed how the photographing of a single moment of life has become through the succession of images a registration of a fraction of time.

A philosophic examination of the entire problem of the film and photography is capable of opening up vast horizons, because a great quantity of points of view are shown us which can be usefully developed either by philosophy or cinematography.

Since it is very difficult to indicate all the elements of contact between these two fields of activity, we may limit ourselves to a rapid consideration of the more outstanding indications offered us in the history of philosophy.

If we examine the origins of Western philosophy in that section of it which deals with plastic reproduction of elements and phenomena of nature, we shall find a notable number of instances of the highest interest for the modern art of the image, which today

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*This short article by Mr Horn preludes an ampler and more lengthy study of the same subject which, we are pleased to announce to our readers, will be published in an early issue. — Ed.*



is still without a scientific basis. The historian Karl Joel has drawn attention especially to the tendency of the Greeks to give the world a plastic representation. We may also recall the lively philosophic controversies on the static and the dynamic, on immobility and perpetual motion. Heraclitus and Zeno, the latter especially in his theory of velocity are particularly interesting for the new science of the cinema. Up to today, the affirmation that velocity did not exist was considered a matter for laughter, as was similarly the illustration that an arrow in its trajectory is in each single fraction of a second reposing in a different fraction of space. Zeno, however, proved himself the first scientist who foresaw the slow motion film picture. Velocity is an abstraction because we see only the one body in movement. Our eye, like the photographic plate or film seizes the individual phases of a movement in order to register the whole movement. Democritus has also his value for having detailed the theory of the "eidolats" for the presentation of smaller images. Plato, the great Greek philosopher constructed in his doctrine of ideas a visual conception of the world which might serve as an explanation to our world of perceptions.

The notion of a world composed solely of concepts is to be found in all philosophies with this difference that the philosophers of antiquity passed from the conceptual world to the perceptive, whereas modern philosophers reason in the opposed direction. All the explanations regarding time and space are of the highest importance, and especially so are those of Kant. Time and space are modalities of perception, according to the Greek philosopher. The film is the best illustration of this system of thought. It is interesting to note that modern philosophy, in the construction of its systems, limits itself to examining the content of our conscious being. It will suffice to quote in this connection Hüsserl, Heidegger and Bolzano. It may be possible later to examine in greater detail the major portion of these problems and the various points arising therefrom, but for the moment it is only necessary to test the ground on which a new scientific theory may be raised.

The famous French philosopher Bergson in his work "Le Rire" has dealt with the methods of Buster Keaton as actor. Other artists and men of science will not remain indifferent to the problems raised by cinematography since its development always leads more and more to a study of its scientific bases. Cinematography will have to assume a double function in the future, that of being considered, first of all, a technical science and secondly a logical touchstone for all the philosophic disciplines which concern themselves with the phenomena of the world of perceptions.

The cinema offers the greatest possibilities of development, and with every day that passes the screen comes to occupy a more important position in our lives.

Jules Romains, for example, believes that the film, and the sound film especially, is capable of reproducing in their entirety theatrical works.

In any case, apart from dealing separately with the possibilities of expansion of cinematography and its cultural functions, there is no doubt of the influence which science and cinematography are capable of exercising on one another.

*(Translated from the German).*

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# I. I. E. C. Inquiries

## STUDENTS AND THE DIDACTIC FILM

### Character of the Inquiry.

The following figures refer exclusively to Italy where the examination of the questionnaires issued has been completed. The returns from the other nations which have agreed to participate in our researches will appear later.

The present inquiry has a special interest because it is connected with the scholastic referendum among teachers, the complete results of which were published in the pages of the *International Review* in the numbers between April and November 1931 inclusive.

It has thus been possible to obtain the opinion both of scholars and teachers, that is of all those who are chiefly interested in the didactic film. It is clearly evident that the views of the teachers should be held in special consideration on account of the importance and in view of the superior mental capacity of the class. But the students' views are also important, and make up a precious contribution to the subject derived from the use made of the cinema for teaching in several Italian schools where its practicality and usefulness are appreciated.

This contribution is even more precious when we consider the nature of the replies to the three questions formulated in the questionnaires of the I. E. C., replies which show characteristics worthy of being remembered by educationalists and teachers and by all those who attribute great practical value to the didactic film.

The setting forth of the results of this inquiry must necessarily be followed by a brief comparison with the figures of the teachers' referendum.

### The statistics of the Inquiry.

The questionnaires distributed to the scholars of the Italian schools (and it should be mentioned again that the inquiry covered 742 schools of all grades including middle, high schools, classical and professional schools) numbered 24,000. In the didactic referendum, there were 21,058 questionnaires, several of which did not comply, either wholly or in part with the established requisites. It became necessary to make a selection which notably reduced the numerical results of the inquiry, but permitted more exact indications to be obtained.

The *positive* questionnaires, that is those which furnished the simposium with definite answers, were about 15,000, a high figure, never or scarcely ever before reached in referendums of the kind.

The questionnaires contained three different questions, and the children replied, some of them to all three, some, to two questions and some, to one only. The questions

did not require a categorical reply, but allowed the scholars to give free expression to their ideas so that in several cases, there was more than one reply to the same question, which replies were classified in various groups, if of a different nature. It should be noted that as has been the case with other inquiries made by the I. E. C., the simposium extended to all social classes, in all the schools of Italy, and the replies came from the children of workmen and agricultural labourers as well from the offspring of employees and professional men.

The statistics can be summed up in the following figures :—

*Answers in the Didactic Inquiry* : 21,058 ; *Negative or unclassifiable Answers* : 6029 ; *Positive Answers* : 15,029, and of these ; 14,603 for the first question ; 11,598 for the second question ; 12,755 for the third question.

With regard to the parents' occupations, taking for example the data furnished by the answers to the first question, we arrive at the following classification :

<i>Workmen</i> . . . . .	3,779	equivalent to	25.88 %
<i>Agricultural workers</i> . . . . .	2,523	»	» 17.28 »
<i>Persons of private means</i> . . . . .	979	»	» 6.70 »
<i>Employees</i> . . . . .	3,400	»	» 23.28 »
<i>Professional Men</i> . . . . .	1,252	»	» 8.59 »
<i>Shop-keepers</i> . . . . .	2,559	»	» 17.53 »
<i>Occupation not stated</i> . . . . .	111	»	» 0.74 »

With regard to the sex and age, taking as basis for the calculation, the figures given in the replies to the first question, which are the most numerous, we have :

	10-12	13-16	17 and upwards
Males . . . . .	5,704	2,418	1,690
Females . . . . .	3,608	861	322

Altogether 9812 males; equivalent to 67,20 % and 4791 females, equivalent to 32,80 %.

Regarding the division of answers according to large or small centres the following results appeared, referring as before to the answers to the first question :

11,513 answers from big centres, equivalent to 78,84 % ;

3,090 answers from small centres, equivalent to 21,16 %.

In the matter of sex and age, the large and small centres gave the following numerical picture :

LARGE CENTRES :

	10-12	13-16	17 and upwards
Males . . . . .	4,443	1,682	1,603
Females . . . . .	2,811	662	312

SMALL CENTRES :

Males . . . . .	1,261	736	87
Females . . . . .	797	199	10



### Answers to the first question.

The first question that was put in the didactic part of the questionnaire was the following :

“Can the cinema be of assistance to the teacher? And in what direction?”

As has been stated, there were 14,603 positive answers to this first question, of which 14,233 were favourable to the possibility of the cinema proving an aid to education, while only 370 answers or 2,53 % were contrary to the suggestion.

In considering only the numbers of answers for the large and small centres, a slight excess of negative answers is revealed in the large centres where the students are perhaps in much better conditions to judge of the value of didactic methods.

In fact, in the large centres, the boys gave 7,478 affirmative answers and 261 negative, as against 3,732 and 53 respectively for the girls. In the small centres, the boys gave 2,050 affirmative answers and 33 negative as against 1,983 and 23 for the girls.

From the professional point of view, it is interesting to note that the workmen and agricultural labourers gave proportionally higher percentages of negative answers (small though they were in number) than those supplied by the professional categories. For example, out of 3,779 workmen's children, the replies contrary to the use of the film in education were only 52, while out of 3,400 replies from children of employees the contrary votes totalled 108.

The two following tables given numerically both the figures for the answers and those relating to the various fields of study which were suggested as being the most useful, cinematographically speaking, for educational purposes (1).

Since it is manifest in the face of the very high percentage of favourable replies that the children and young people believe in the possibility of the cinema rendering aid to teaching, we may consider in which specific fields it may most usefully be employed. Taking all the replies together, without distinction of sex, the first place is given to history. The next highest number of votes goes to geography, science in general, culture, religious instruction and artistic education.

Proportionally the following figures may be given :

<i>History</i> . . . . .	8,052	equivalent to 56.55% of favourable answers			
<i>Geography</i> . . . . .	7,037	» » 49.45 »	»	»	»
<i>Science</i> . . . . .	6,311	» » 44.35 »	»	»	»
<i>General Culture</i> . . . .	4,941	» » 34.72 »	»	»	»
<i>Religion</i> . . . . .	2,058	» » 14.46 »	»	»	»
<i>Art</i> . . . . .	1,286	» » 9.04 »	»	»	»

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(1) It will suffice to point out once for all that an exact comparison between the total and the partial figures is not possible, because several scholars did not answer certain questions or gave more than one answer, which answers have had to be classified separately.

## GENERAL SUMMARY Boys.

FIRST QUESTION	TOTAL OF ANSWERS	PARENTS' OCCUPATION					LARGE CENTRES			SMALL CENTRES			
		Workmen	Agric.	Pvte. Means	Employees	Prof.	Shop-keepers	10-12 years	13-16 years	17 years upwards	10-12 years	13-16 years	17 years upwards
a) Can the Cinema be of assistance to the teacher?													
Yes . . . . .	9 518	2 398	1 665	714	2 231	798	1 645	4 337	1 608	1 522	1 237	727	87
No . . . . .	294	52	35	22	84	34	62	106	74	81	24	9	—
b) In what subjects?													
History. . . . .	5 220	1 217	774	386	1 326	490	995	2 321	1 011	769	698	372	49
Geography. . . . .	4 580	1 039	946	290	1 058	403	819	2 271	822	531	585	279	32
Science. . . . .	4 090	1 026	686	277	983	354	735	1 741	697	746	538	330	38
General Culture . . . . .	3 177	902	729	211	564	263	503	1 724	279	637	347	168	22
Religion . . . . .	1 215	349	222	67	288	84	204	553	187	121	211	136	7
Art. . . . .	873	168	117	62	236	85	204	144	438	189	52	41	9
Folklore . . . . .	118	23	21	9	28	11	26	—	102	12	—	2	2
Good Conduct . . . . .	117	17	20	5	36	10	29	115	2	—	—	—	—
Physical Education. . . . .	54	14	1	3	19	8	9	44	4	5	—	1	—
Agriculture . . . . .	29	8	6	8	3	1	2	4	—	—	5	19	1
Hygiene . . . . .	22	6	7	2	—	1	5	—	—	4	10	8	—
Literature . . . . .	8	1	1	—	1	1	4	—	3	—	4	1	—
Politics. . . . .	4	—	3	—	—	—	1	—	—	—	3	1	—

## GENERAL SUMMARY GIRLS.

FIRST QUESTION	TOTAL OF ANSWERS	PARENTS' OCCUPATION						LARGE CENTRES			SMALL CENTRES		
		Workmen	Agric.	Pvte. Means	Employees	Prof.	Shop- keepers	10-12 years	13-16 years	17 years upwards	10-12 years	13-16 years	17 years upwards
a) <i>Can the cinema be of assistance to the teacher ?</i>													
Yes . . . . .	4715	1 316	817	240	1 061	408	836	2 778	650	304	775	198	10
No . . . . .	76	13	6	3	24	12	16	33	12	8	22	1	—
b) <i>In what subjects?</i>													
History. . . . .	2 832	732	396	129	762	264	517	1 590	447	165	501	122	7
Geography . . . . .	2 457	606	346	106	674	230	476	1 360	463	137	413	78	6
Science. . . . .	2 221	568	299	111	601	198	453	1 167	362	171	416	101	4
General Culture . . . . .	1 764	599	402	80	313	117	252	1 218	153	109	231	50	3
Religion . . . . .	843	379	174	34	160	64	127	511	52	47	188	43	1
Art. . . . .	413	115	104	15	58	45	76	217	103	57	18	16	2
Folklore . . . . .	174	35	39	2	29	21	48	77	88	9	—	—	—
Good Conduct . . . . .	60	17	10	—	15	4	14	58	2	—	—	—	—
Hygiene . . . . .	44	4	5	7	13	2	12	8	11	—	15	10	—
Physical Education . . . . .	19	4	2	2	5	1	5	11	4	2	1	1	—
Politics. . . . .	11	1	—	—	5	2	3	10	—	—	1	—	—



An interesting observation may be drawn from the replies judged according to sub-division by sex, age, major or minor centre of population and occupation of the scholars' parents.

		SEX.	
		Boys	Girls
<i>History</i>	. . . . .	5,220 — 54.83% of total of favourable	2,832 — 60.00%
<i>Geography</i>	. . . . .	4,580 — 48.11 »	2,457 — 52.05 »
<i>Science</i>	. . . . .	4,090 — 41.96 »	2,221 — 47.05 »
<i>General Culture</i>	. . . . .	3,177 — 33.37 »	1,764 — 37.37 »
<i>Religion</i>	. . . . .	1,215 — 12.76 »	843 — 17.86 »
<i>Art</i>	. . . . .	873 — 9.91 »	413 — 0.87 »
<i>Documentation</i>	. . . . .	118 — 0.13 »	174 — 0.37 »

We have thus a clear majority in all fields of feminine answers over male, a majority which reaches almost 300 per cent. for the film of a documentary character connected with folk-lore traditions.

		AGE.					
		10-21 years (1)		13-16		17 and upwards	
		Boys	Girls	Boys	Girls	Boys	Girls
<i>History</i>	. . .	53.20%	58.85%	57.50%	67.10%	50.84%	54.77%
<i>Geography</i>	. .	51.24 »	49.89 »	49.72 »	63.80 »	35.18 »	45.54 »
<i>Science</i>	. .	48.86 »	44.58 »	43.90 »	54.59 »	48.78 »	55.09 »
<i>General Culture</i>		37.15 »	40.78 »	19.40 »	23.93 »	40.96 »	35.66 »
<i>Religion</i>	. . .	13.70 »	19.70 »	13.83 »	11.20 »	7.95 »	12.10 »
<i>Art</i>	. . . . .	3.51 »	6.61 »	20.51 »	14.03 »	12.30 »	18.78 »

In the matter of the cinema's aid in teaching history, the prevalence of opinion for all ages, and especially for those between 13 and 16, is with the girls. With slight variations, the case is the same for the other didactic subjects. It is to be noted that the boys are in a majority over the girls in geography and science.

An explanation of the fact could not certainly be deduced solely from the results of the inquiry. It seems, however, ascertainable that the girls are readier than the boys to consider the efficacy of education through the sense of sight and to appreciate its results, perhaps for the fewer distractions offered them by life in their early years and also from that greater sense of diligence which, according to teachers, girls manifest for scholastic attendance and duties.

In any case, the phenomenon is one which requires more accurate study in relation to the psychology of the child and adolescent.

		CENTRES.			
		<i>Larger Centres.</i>		<i>Smaller Centres.</i>	
		Boys	Girls	Boys	Girls
<i>History</i>	. . . . .	54.92%	59.00%	54.56%	64.09%
<i>Geography</i>	. . . . .	49.34 »	52.52 »	43.68 »	50.56 »
<i>Science</i>	. . . . .	42.64 »	45.55 »	44.18 »	53.00 »

(1) For every 100 favourable answers of the same age and sex.

	Boys	Girls	Boys	Girls
<i>General Culture</i> . . . . .	35.36 %	39.66 %	26.18 %	28.89 %
<i>Religion</i> . . . . .	11.53 »	16.34 »	17.26 »	23.60 »
<i>Art</i> . . . . .	10.32 »	10.12 »	4.97 »	3.66 »

In the subject of geography as well as in general culture, the larger centres are in the majority in indicating the cinegraphic possibilities of education through the sense of sight. In all the other matters, and especially for science and religion the smaller centres show a prevalence of favourable opinion.

This is due to the tenour of life lived by the children in the cities and rural centres. In the former, continued contact with life, with the news that comes from all parts to demonstrate or exalt feats of daring and nobility logically leads young folk to appreciate and desire highly everything in the nature of a manifestation, especially if a visual one. In the other category, the wish for more rational instruction and the intimate home life lead to study, historical-scientific research and religious knowledge. It is very probable that in the smaller centres there exists a greater stimulus for practical teachings and systems of life as opposed to the stimulus of adventure and aesthetic knowledge which is available for city children and youths.

### Professions.

The answers with reference to division by large or small centres or age or sex give the following results :—

	Workmen	Agricult.	Pvte. Means	Empleyes	Profess.	Shop-keepers
<i>History</i> . . .	52.47 %	47.54 %	53.98 %	63.42 %	62.43 %	60.94 %
<i>Geography</i> . .	44.29 »	52.05 »	41.51 »	52.61 »	52.48 »	52.19 »
<i>Science</i> . . .	42.91 »	39.68 »	41.71 »	48.17 »	45.77 »	47.88 »
<i>General Culture</i>	40.41 »	45.56 »	30.50 »	26.03 »	31.53 »	30.43 »
<i>Religion</i> . . .	24.95 »	15.95 »	10.59 »	13.61 »	12.27 »	13.34 »
<i>Art</i> . . . . .	7.62 »	8.90 »	8.07 »	8.93 »	10.78 »	11.28 »

The children of employees, professional men and shop-keepers prefer the visual method of teaching for the study of specialized subjects, as do also to some extent the children of possessors of private means and pensioners. The offspring of workmen and farm labourers are, on the other hand, much more in favour of generic form of education permitting a knowledge of the life of the world in those phases of it which, on account of family or circumstantial reasons, often remain a closed book to certain categories of citizens.

Worthy of note is the marked preference shown for cinematographic religious instruction by the children of agricultural labourers and workmen without distinction between large and small centres, age or sex.

### Character of replies favourable to the use of the Cinema.

The following tables show, with the customary divisions, the numerical indications of the individual answers given by the children and adolescents to the first question that was put to them.

# GENERAL SUMMARY

FIRST QUESTION	PARENTS' OCCUPATION						LARGE CENTRES			SMALL CENTRES		
	Workmen	Agric.	Pvte. Means	Employees	Prof.	Shop-keepers	10-12 years	13-16 years	17 years upwards	10-12 years	13-16 years	17 years upwards
BOYS												
Teaches what would with difficulty be learnt in a single lesson or from a book. Especially useful for those subjects and phenomena which the human eye can only know by intuition owing to the rapidity with which they occur and the teacher's impossibility to explain them with necessary clarity. 1750	820	779	22	53	27	41	1 530	122	44	22	26	6
Visual teaching is more efficacious than oral because it shows everthing as it is. 1539 . .	395	209	110	415	113	289	437	196	139	370	332	65
The subjects taught remain more strongly im-pressed and clearer, and lessons are less easily forgotten than when learnt through the sim-ple word of the teacher. 660. . . . .	150	71	65	163	53	158	236	3	81	340	—	—
Cinema teaching is helpful and assists the work of the teacher, at the same time instructing and entertaining. The living representa-tion of a fact makes an impression, moves the soul and clarifies ideas. 591. . . . .	94	59	60	175	79	134	346	81	164	—	—	—
Sometimes the teacher is not clear in his ex-planation, while the cinema gives a more exact notion of things, permitting under-standing and vision of the detail. 571. . . .	121	51	57	132	56	154	113	52	109	211	86	—



Continued GENERAL SUMMARY

FIRST QUESTION	PARENTS' OCCUPATION						LARGE CENTRES			SMALL CENTRES		
	Workmen	Agric.	Pvte. Means	Employees	Prof.	Shop-keepers	10-12 years	13-16 years	17 yaars upwards	10-12 years	13-16 years	17 years upwards
The cinema renders that which one hears and reads more lively and therefore more easily understandable. 552 . . . . .	102	79	33	174	70	78	469	16	16	—	51	—
The plastic representation of things is better than the simple, cold, oral version. 429 . . .	69	41	57	113	60	89	80	243	106	—	—	—
The facts are better impressed. It is impossible for the master to know all the particulars of the facts and phenomena, while the cinemas shows them in their reality. 412 . .	75	41	37	130	29	100	99	213	75	7	—	18
It is possible to become acquainted with peoples and personages of history, whom it would otherwise be impossible to know. 339	28	45	53	86	70	57	135	12	156	34	—	2
The student sees the teacher's word translated into reality, and teaching through the cinema impresses itself better on the mind. 314. .	23	31	40	77	59	84	—	40	235	13	26	—
Without the cinema the lessons would be arid and lifeless. 309 . . . . .	62	22	17	90	31	87	80	229	—	—	—	—
It is instructive and interesting. 272 . . . .	79	39	16	54	26	58	82	13	20	78	75	4

*Continued* GENERAL SUMMARY

FIRST QUESTION	PARENTS' OCCUPATION						LARGE CENTRES			SMALL CENTRES		
	Workmen	Agric.	Pvte. Means	Employees	Prof.	Shop-keepers	10-12 years	13-16 years	17 years upwards	10-12 years	13-16 years	17 years upwards
Shows in reality that which the word alone could not adequately illustrate. 212 . . . .	37	30	21	65	23	36	100	60	52	—	—	—
Gives us what is missing in the teacher's word, namely the life of the world in its workings and the laws that regulate it. 161 . . . .	23	11	22	50	21	34	—	75	77	9	—	—
Film projection makes everything more comprehensible and clearer. 157. . . . .	43	18	2	58	12	24	155	—	—	2	—	—
The film often reproduces historical or religious events which on account of the clearness of the visual images have a notable influence on children's education. 75 . . .	1	1	14	25	20	14	—	—	73	—	—	2
The sight of new things amplifies and strengthens our knowledge. 55 . . . . .	23	10	1	13	5	3	41	—	—	—	14	—
All subjects, and especially history and geography, can be better understood and seen through the film. 40 . . . . .	6	6	—	14	11	3	23	3	1	13	—	—
The film has a special usefulness in teaching hygiene, since it indicates the practical means for defending ourselves against disease. 13	6	1	—	4	—	1	11	1	1	—	—	—

Continued GENERAL SUMMARY

FIRST QUESTION	PARENTS' OCCUPATION						LARGE CENTRES			SMALL CENTRES		
	Workmen	Agric.	Pvte. Means	Employees	Prof.	Shop-keepers	10-12 years	13-16 years	17 years upwards	10-12 years	13-16 years	17 years upwards
Permits understanding of that which is learnt with difficulty from books alone. Especially useful in those subjects and for those phenomena which the human eye cannot grasp except through simple intuition, in view of the rapidity with which they occur and the impossibility for the teacher to explain them with the necessary clearness. 798 . . . .	336	293	17	66	21	65	715	42	41	—	—	—
Teaching through the eye is more efficacious than oral teaching, because everything is shown in its reality. 718 . . . . .	161	80	50	241	48	136	411	12	—	210	79	6
The facts are more clearly impressed on the pupil. It is not possible for the teacher to know all the particulars of the facts and phenomena, while the cinema shows them as they are. 491 . . . . .	96	52	25	167	65	86	470	12	—	9	—	—
The scholastic subject-matter is better impressed and clearer, and the lessons are less easily forgotten than when learnt through the teacher's words alone. 487 . . . . .	151	47	30	115	35	109	137	80	—	270	—	—
Renders easy and assists the teacher's work because it both teaches and amuses. The living representation of the images makes its impression and stirs the soul, at the same time clarifying ideas. 412 . . . . .	211	125	8	27	28	13	393	5	—	—	—	4

GIRLS



*Continued* GENERAL SUMMARY

FIRST QUESTION	PARENTS' OCCUPATION						LARGE CENTRES			SMALL CENTRES		
	Workmen	Agric.	Pvt. Means	Employees	Prof.	Shop-keepers	10-12 years	13-16 years	17 years upwards	10-12 years	13-16 years	17 years upwards
Demonstrates what the mere word could not make sufficiently clear. 257. . . . .	69	30	9	92	15	42	101	146	—	10	—	—
Sometimes the teacher is not clear in his explanation, whereas the projection on the screen gives a more exact notion of things and illumines the details. 218 . . . . .	35	22	11	61	28	61	100	73	45	—	—	—
The scholar sees the teacher's word translated into reality, and teaching through the cinema is better impressed on the mind. 167 . . .	12	10	19	54	32	40	—	—	139	—	28	—
We are shown that which is lacking in the spoken word, namely the life of the world in its workings and the laws that govern it. 127	24	5	8	37	17	36	84	43	—	—	—	—
The plastic representation of things is better than the simple, cold, oral version of the same things. 123. . . . .	30	10	5	32	17	29	39	76	8	—	—	—
Without the cinema the lessons would be arid and lifeless. 111 . . . . .	17	6	7	37	13	31	70	—	—	41	—	—
The cinema renders what one feels and reads livelier and therefore more readily comprehensible. 88 . . . . .	11	25	7	16	7	20	—	12	—	38	38	—

Continued GENERAL SUMMARY

FIRST QUESTION	PARENTS' OCCUPATION						LARGE CENTRES			SMALL CENTRES		
	Workmen	Agric.	Pvte. Means	Employees	Prof.	Shop-keepers	10-12 years	13-16 years	17 years upwards	10-12 years	13-16 years	17 years upwards
It is instructive and interesting. 79 . . . .	5	7	3	29	17	18	51	—	17	—	11	—
Film projection renders everything more understandable and clearer. 72 . . . . .	16	9	4	16	10	17	31	21	—	18	—	2
The sight of new things amplifies and strengthens our knowledge. 48. . . . .	23	5	2	5	2	11	9	—	—	39	—	—
It is possible to become acquainted with peoples and personages of history, whom it would otherwise be impossible to know. 21 . . . .	7	3	1	4	6	6	—	8	1	11	1	—
The film can represent, by giving examples of good, a great moral force in aid of the teacher's instruction. 18 . . . . .	5	9	—	4	—	—	18	—	—	—	—	—
The film often reproduces historical or religious events, the clear visual pictures of which have a marked effect on the pupils' education. 4 . . . . .	—	—	—	1	2	1	4	—	—	—	—	—
The film is particularly useful in teaching hygiene, because it indicates the practical means for self-protection from disease. 1 . . . .	—	—	—	1	—	—	1	—	—	—	—	—

The series of answers given in the foregoing figures has no need of further elucidation in view of the clearness with which the recipients of the questionnaires have answered the questions put to them by the I. E. C. The fundamental concept to which the children have attached themselves is that teaching through the sight, while it seems more amusing and varied than oral instruction, allows a more precise and clearer knowledge of facts and phenomena and a more essential grasp of them. Then the quality of truth and lifelikeness deriving from film projections must be taken into account. Such concepts were expressed almost unanimously by those who returned replies favourable to the cinema.

Similar opinions, varying in expression, but substantially in accord with the opinion already expressed follow in the numerical scale of the answers. Between boys and girls, 903 declared outright that it is impossible to suppose that the teacher, however competent, can know all the particulars of the facts or phenomena, while the film shows them in their reality. In 789 cases, it was affirmed that the teacher is not clear in his explanations, while projection gives a more exact idea of things and allows a grasp of the details. Another 288 pupils declared in their turn that the cinema shows that which is lacking in the spoken word of the teacher, namely the life of the world in its workings and the laws that govern it.

While 1147 replies recognized generically that visual teaching permits the didactic subject matter to be better and more clearly impressed on the mind so that the lessons are less easily forgotten, 493 replies specify particular branches for cine-didactic activity such as history, geography, religion and hygiene.

*(To be continued).*

G. d. F.

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### HISTORY OF VISUAL EDUCATION

#### EDUCATION IN MODERN TIMES

(continued).

*John Amos Comenius* (1592-1670). The greatest exponent of the new doctrines of the XVIIIth century deserves a particularly detailed study because, he more than anyone else, showed the importance of visual education, and compiled the first illustrated book for children, which for many centuries served as model for the innumerable intuitional school books and illustrated syllabaries etc. written for infants.

The first edition of Comenius's famous book was printed in 1657 at Nuremburg, with the lengthy title "*Orbis sensualium pictus, hoc est omnium fundamentalium in mundo rerum et in vita actionum pictura et nomenclatura*", that is *The perceptible world described, or the description and nomenclature of the fundamental objects in the world of things and in the acts of life*. The success of the work was great, since it was the first practical application of the intuitive method of which it is the solid foundation. The author points out the purpose of his book, every drawing in which is explained by descriptions in Latin and German, so that the child sees a picture of the object before learning its name.

"This little book, arranged as it is, will prove useful, I hope, and will give pleasure to souls, allowing them to see in the school not a place of martyrdom but of sweet recreation. It is well known that children from their earliest years are very fond of images, and willingly busy themselves with illustrated books. The man who has learnt how to make knowledge attractive has obtained a remarkable result. This little book is intended to awaken the attention, to interest it in things and render it keener : all of which is no small gain. The senses (the best guide for tender age when the mind cannot yet penetrate into intellectual observation of things) always seek their proper object, and if they do not find it turn in on themselves and then in tedium move first here, then there. But when they find before them an appropriate object, they rejoice, become lively and take an interest in the object until they have gained complete knowledge of it. If therefore this little book succeeds in keeping attention alive, especially the attention of the frivolous, and teaches such to be attentive and hard-working, it will bring great advantage. Another benefit will be this . that the children, amused by it, and with their attention attracted, will learn, almost playing and jesting as it were, the most important things of the world and life".

Almost playing and jesting : it is characteristic how all the supporters of intuitive teaching make themselves paladins of interesting, attractive education, which, without demanding from the child an excessive tension or an effort superior to his age, such as would merely stultify him without bending him, shapes and forms him for life. This note, always the same, and returning incessantly, is like the "*leit motiv*" of the sublime melody of education, a melody which begins in the cradle and ends in the tomb ; is the



faithful companion of both child and adult, who only in so far as the educative process begun in infancy by others continues later in life, can in his turn exercise a beneficent action on the family and society.

In addition to these advantages of a general character, Comenius enumerates others, making reference especially to the teaching of the mother tongue. With the *Orbis Pictus*, he writes : 1) teaching how to read will be easier ; 2) the boy will become master through the images and accompanying descriptions of all the linguistic material ; 3) the earning of Latin will be easier for him ”.

As an active process, *par excellence*, not supporting delays or compromises, education through nature was validly extolled by Comenius, who from the example of the self-taught, deduced the idea that the man who takes nature as a guide may gain a profound knowledge of all things.

Therefore in his *Didactica Magna* (the work in which he fully expounds his educational doctrines) he does not hesitate to postulate as the moving energy and end of education the principle that “ the final end of man is eternal happiness in God ”.

Formulated in this way, Comenius’s statement offers us nothing new. In fact, it recalls the educational ideal of the Middle Ages, which sought the Life Eternal, and intimately and profoundly despised earthly existence. If with the passing of the centuries the ideal remains unchanged, what has changed are the methods for carrying it out. Very different are the mediaeval methods to those either of Humanism or Realism. Since man, “ as a sentient being learns, that which afterwards he grasps through worthy intellect ”, the necessity arises of a presentation to the intellect in its true light of the ugly raw material gathered up by the senses : *hic opus, hic labor*. Comenius writes in his *Didactica Magna* reaffirming the principle of making education interesting “ teaching should be based on correct principles and this is important for students ... because they will be able without difficulty, without tedium, without lamentations or punishments, almost as an amusement and diversion to be lead towards the heights of knowledge. The schools, moreover, once the method has been corrected will not only continue to be prosperous, but will multiply to infinity, since they will become a diversion, and houses of delight and entertainment. Again, he says : “ The formation of the soul should proceed without corporal punishment, with the greatest delicacy and gentleness ‘ almost spontaneously, and of its own accord ”.

Having established this point on which the edifice of his scholastic system rests, Comenius enumerates the defects of the contemporary school, the harsh and inhuman methods of which appeared to him “ a scarecrow for the young people and a torment for genius ”. He recalls what Seneca wrote in a letter to Lucilius on the duration of human life. “ The life that is given us is not brief, it is we that make in brief. We do not have less of it than is necessary, but we waste it badly ”. So almost applying the philosopher’s thought to the scholastic system, he proceeds :

“ The schools lose time 1) in so much as they fail to have always ready for use all the requisites such as books, tables, blackboards, copy-books and models ; 2) the books used not do follow the natural order so that the matter comes before the form. Almost all books are prepared on the opposite plan, and the order of things precedes the things themselves, although it is impossible to prepare an order when the material to be put in order is not there ; 3) the schools teach the scholar to make a speech before acquiring a knowledge of things ; 4) they teach the abstract rules first and then explain them with examples.

It is therefore necessary :

- 1) to have the scholastic books and every other thing required for teaching ready ;
- 2) to form the intellect before the language ;
- 3) not to learn any language from a grammar, but from suitable authors ;
- 4) to place positive learning before linguistic or logical learning and the examples before the rules.

Everything should be taught with the same continuous method, placing everything by its meaning ”.

The necessity of starting education with a perception of things appreciable by the senses is now a truth taken for granted. The educator must begin with training the scholar's senses, accustoming him to be observant and capable of reflection, requiring from him a continually increasing activity, at the same time dissimulating his own part in the teaching with ability. Such was the idea of Comenius when he wrote “ Teachers should teach less and scholars learn more ”. To practise and train the children's senses is the first duty of every teacher who is anxious to carry out his task, directing the pupil along the right path, where alone he will have a chance to fulfill the mission of good in which, together with the spark of divine intelligence, every man is participator.

If it is true that all the senses are sources of images however obscure and confused, it is equally true that the sense of life dominates “ like an eagle ” all the other senses, because the mind draws from this sense the amplest and most important subject matter and that best adapted for scientific elaboration.

Comenius well understood this, and insisted several times in his *Didactica* on the necessity of making education attractive, and available through the sight. “ The method of teaching should lessen the fatigue of learning, so that there is nothing to annoy the pupils, frighten them, or distract them from continuing their studies. The teachers must extol the studies for their importance, pleasureable character, and ease, and should show the children figures, optical instruments, etc. likely to arouse their admiration.

“ The school should be a beautiful place having both inside and out attractions for the eye. The interior should be a closed, well-light, clean building, ornamented with pictures or portraits of illustrious persons, or maps or historical records or bas-reliefs ”.

Comenius wished, following the happy idea of Vittorino da Feltre, the school to be surrounded by a spacious garden where the physical education of the children should receive equal care with the moral and intellectual, with the purpose of making the school a place of delight, where the young folk are prepared for life in serenity and happiness. He goes on to say : “ Teaching has great attractions for youth if the lessons are imparted in a way adapted to the scholars' capacity and with full clearness. Jests may occasionally be introduced, or at least something that is not quite so serious as the lesson and at the same time pleasant ”.

This *leit-motiv* keeps returning unconsciously : clear teaching, attractive teaching. What other object has the educative cinema, which it is desired to see adopted by all schools, save to be the precious complement of the intuitive and active method, on the merits of which the world's great educationalists are agreed. There is no need to look far afield for the attractive method if one has the sense to follow the path traced by nature. “ There is no need to beg either the eyes or the ears to turn their attention to a beautiful painting or a lovely melody. It suffices to show it or play it, and there is likely to be more need of restraint than encouragement ”.



In the interesting paragraph that follows, Comenius deals exclusively with visual education, stressing the part played in acquiring culture through the eyes.

“ Whatever things the pupils have to learn, place them before their eyes, so that they see them as well as they see the five fingers of their hands. And in order that things taught be more easily impressed on their minds, let them be taught, whenever it is possible, through the senses. For example, the hearing should be joined with the sight, the tongue with the hands. Thus it is not enough to repeat by voice for the ears that which it is desired to teach, but it should also be drawn or painted so that it strike the imagination through the eyes . . . With this idea in mind, it is a good plan to adorn the walls of the school-rooms with theorems and mottoes, figures and representations of the subjects taught in the various classes. The usefulness of this system in producing the desired impressions is incredible ”.

He inveighs against the over-theoretical method of the time, which disdained even experiments. “ Scarcely anyone teaches physics and natural history with graphic demonstrations or experiments, everyone teaches them by reading Aristotle’s text or that of some other author.

“ All things placed before the eyes and well grasped by the intellect become fixed in the memory ”. It is remarkable how in Comenius’s work the two great principles (attractive education and education through the sight) placed as the base of his *Didactica*, follow each other, appearing and reappearing without that apparent order which renders reading easy, but with that logical order more intimate and profound, which once it has been grasped, leads the reader’s thought along the path trodden by the author, who in order to follow the natural development of his thought has not feared to weaken his work with repetitions which at first sight seem out of place.

A sentence of Seneca guides Comenius’s pen when he writes : “ Nobody should be taught save those who wish to learn ”. Comenius comments this :

“ The teacher will arouse the scholars’ attention if he busies himself with offering them continually something pleasant and helpful, for so will they become trained to go to school of their own good will and be attentive. And this matter of attention will be helped if the teacher, whenever he can, places the thing to be learnt before the pupils’ senses which not only helps understanding but holds the attention.”

“ Our purpose will also be validly assisted by decorating the walls of the school-rooms with a summary of all the books of each class, with the texts briefly summarized with illustrations, portraits and reliefs, for they will have their daily effect on the memories and talents of the students. The fact handed down to us by the ancient writers that on the walls of the temple of Aesculapius there were inscribed all the rules of medicine which Hippocrates, entering the temple by stealth, copied down from beginning to end, has its explanation. God Himself has filled this great theatre of the world with paintings, statues and images, living representations of His Wisdom, placed there for our instruction ”.

When Comenius states the necessity of decorating the school-rooms with a resumé of the text books, he approaches Campanella, who wished that on the walls of the City of the Sun a synthesis of all human knowledge should be painted.

Again : what is the purpose of those who urge the necessity of opening the doors of all schools to the projection machine but the wish to place on the screen the resumé of as well as the lacunae in the text-books, what the book in fact can give, and what is beyond its powers to convey ?

Comenius again warns educators of the great importance of educating the senses :

“ Let teachers take this as a golden rule, that everything be presented to the senses where it is possible, visible things to the eye, etc. and for two reasons :



" 1) because cognition must necessarily begin from the senses (if it is true that nothing can become an object of the intellect unless it has first been an object of the senses). Why must then teaching begin with a verbal explanation of things rather than a real observation of the things themselves? When this real observation has taken place, then may the verbal illustration come for greater clarity.

" 2) Because the more closely knowledge derives from the senses, the more certain it is. As a consequence, if we want our scholars to know things with truth and certainty, we must do everything to teach them all these things by means of the direct action of the sight and the perception of the senses.

" 3) And since the senses are the faithful guardians and dispensers of memory, perception through the senses produces the effect that what is thus learnt is learnt for life . . . Whence it is clear that sacred history, and history in general, can be more easily impressed on the minds of young people through pictures. In this connection, Plato said : ' One eye-witness is worth a hundred aural witnesses ' ".

Comenius's proposal that the pupil's ocular observation be substituted for the teacher's oral demonstrations is characteristic of the visual method. But since it is not always possible to have at hand the infinite number of objects required to afford visual cognition to the students, Comenius does not hesitate to suggest the use of images, faithful substitutes of objects.

" If sometimes the objects themselves are missing, we may use representations of them, such as copies or drawings made especially for teaching, as in fact the teachers of botany, zoology, etc. have recently begun to do. It is necessary to construct " machines " (that is models of such things as it is not always possible to have ready) so made as to be useful in any field of human knowledge and keep them in the schools ".

As before, in the case of a passage of Cicero, who expressed an idea of Comenius's in similar terms, do not these " machines " for demonstrating to the students things unknown to them call to mind the cinematographic projector, which, ready to every teacher's hand, allows him to clarify his explanations in every department of learning?

Without dealing further with such a " machine " which it was reserved for a distant future to construct and perfect, Comenius returns to his own time, the needs of which he fully understood. He goes on to say :

" The true method of shaping talents is to offer to the external senses first of all the things which strike them immediately. When the external sensation has impressed on the internal senses the images of things, the former, excited by the latter, must learn how to express and reproduce them both interiorally by means of memory, and exteriorally through the use of the hands and the tongue ".

So, dealing with early education, and *Orbis Pictus*, he classifies in a fine page the advantages which visual education offers :

" For the infants' school a book of figures to place in the children's hands will be useful. Since in this early school the chief intent is to train the senses to receive impressions of the simplest things, and since the sight is first among the senses, we shall obtain our object if we place before the eyes of the children all their first notions of natural history, optics, astronomy, geometry, etc. This book may well contain illustrations of mountains, valleys, plants, birds, fish, horses, cattle, sheep, men of different age and stature, and especially light and darkness, the sky with the sun and the stars, the clouds, the primary colours, as well as recipients and utensils, such as pots and pans, hammers scissors, etc. In a similar way, illustrations of persons with their distinguishing characteristics may be included, such as a king with sceptre and crown, a soldier with his arms, a coachman with his carriage, a courier on duty. Above the different figures should be written : ox, dog, plant, etc. or whatever each illustration represents ".

" The utility of this book is threefold :

1) It helps to impress the objects on the children's mind ;

- 2) it encourages tender minds to look for something interesting in other books ;
- 3) it teaches reading more easily, because since the figure has beside it the name of the object represented, it is possible to begin reading lessons from the letters of these words.

Cannot the silent or talking film be an excellent substitute for such a book ?

To conclude these numerous and lengthy citations to which every supporter of visual education and the active school can refer, I think it opportune to point out how the great innovator did not fail to note the deleterious influence which immoral images are capable of exercising on youth, which he wants defended " from vain books and images, for examples of vice which enter the soul by the ears or the eyes are just so much poison ".

Nevertheless, Comenius does not cease to urge the diffusion of instructive images which he desires to introduce at once into the regular curriculum of studies.

The attitude assumed by the great pedagogue should be a warning and guide to those who stigmatise the cinema as immoral, forgetting the educative cinema, and launching their rage and thunderbolts against all forms of cinema projection without distinction. It is certainly a duty to discourage the corrupt and destructive cinema, but it is equally a duty to protect, support and advance educative productions, to which we hope in the near future every school will open its doors and count it among its most precious and esteemed pedagogic aids.

### Port Royal and Jansenism.

Jansenism, a heretical movement of the XVIIth century, initiated by the Dutchman Jansenius, which rapidly spread in France, and was condemned by Innocent X in the Papal bull " Cum occasione ", interests us inasmuch as its tenacious French supporter the Abbé de Saint Cyran founded at Paris the " Little Schools of Port Royal ".

Whereas on the one hand, these " little schools ", sprung up from an extremely rigid and depressing religious ideal that deprecated all human effort and passively awaited everything from the Divine Grace, recall the gloomy, mediaeval schools where every natural instinct and sentiment was suffocated, on the other hand, a breath of reform comes therefrom like a presage of the new epoch, showing that the work of the educationists of the past was not all in vain.

A characteristic mark of these " little schools " where Racine was a pupil, was the individual care given to the scholar who was not considered a number in the mass, but a personality to be formed, who was to be taught only that which he was capable of learning without in any way forcing his intelligence.

" The idea of the Portroyalists was to look for the basis of education in a complete mastery of the first elements, but it also aimed at rendering it as attractive as possible for the student, insisting on the content rather than the form, building its system rather on understanding than memory, and making a greater use of the senses than had been done in the past (1). In education, wrote Jacqueline Pascal " *sit rigor, sed non exasperans, sit amor, sed non emolliens* ".

Pierre Nicole (1625-1695) master at the Little Schools was the principal exponent of the Jansenist pedagogic doctrine. In his " Prince's Education ", where as a rule

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(1) P. MONROE, *Op. Cit.*



he postulates the necessity for the formation of judgment, Nicole breaks a lance for the usefulness of the senses, especially the sense of sight in his educational work. "The mind of Children".

"This mind of the children is almost entirely filled with shadows, and sees only fitful rays of light. Everything lies in distributing these lights well, in increasing them, in turning them on that which it is desired should be understood. Since the intellect of children is always greatly dependent on their senses, it is necessary to connect these senses with the teaching, and make them understand not only through their hearing, but also through sight, for no other sense creates such lively impressions or such clear and distinct ideas.

"According to this principle, geography is a subject particularly well adapted for children, since its study depends much on the senses, so that they see with their eyes the position of the cities and provinces. Besides which, it is very interesting, a necessary thing to prevent the children becoming discouraged in the beginning. Moreover, its study does not require much reasoning, which quality is especially weak in children of tender age. But it is not sufficient in order to render such study useful and pleasant merely to show on the map the names of the cities. Books may be shown to the pupils wherein the large cities are pictured. Children are very fond of this kind of entertainment. If you talk to children of any event, do not fail to point out on a map the place where it occurred. Children should be taught to localize on the map all the place names they hear and this will help as an artificial memory for retaining history.

"Apart from geography, there are still other subjects of a useful nature which may be taught to children through the sight. The machine of the Romans, their tortures, their costumes, their arms and many other things of the same kind show in vignettes in the school books of Lipsius (1) may usefully be shown. For example the child may be shown what an "arietes" or a shield was, what it meant to "do the tortoise", how the Roman armies were disposed, the number of cohorts, legions and the officers of their armies.

"Of almost equal utility is such a book as "Roma Subterranea" and others which have engravings of the remnants of antiquity of this first city of the world. To such books may be added the illustrations found in certain volumes of travel in India and China, wherein the sacrifices and pagodas of those miserable peoples are described, demonstrating to what excesses of folly men are capable of arriving when they follow their imaginations and the gloomy reasonings of their minds. The book of Aldroandus may be usefully employed to amuse children (2) provided care is taken to teach something concerning the nature of animals. It is, moreover, necessary to use this book in order to impart instruction about the shapes of those animals whose names children hear mentioned.

"... It is also useful to show children the portraits of the Kings of France, the Roman emperors, the Sultans, the great generals and illustrious men of different nations. It is a good thing for them to look at pictures in illustrated books, and to go back to these books again every time that personages contained therein are mentioned, for this helps to impress the ideas on their memory.

"... History may be numbered among the forms of knowledge that enter the intelligence through the eyes, for books of illustrations and drawings may be used to fix it in the mind".

Geography, history, zoology, botany : these are the four special subjects which Nicole urges should be taught through the sense of sight for children, for exclusively oral teaching is less satisfactory here. The care with which he seeks for and quotes the illustrated books of the periods is the clear proof of the importance he attaches to this detail of the method, on which he does not hesitate to deal at length as we see from the passage cited. The paragraphs where he states that children should be instructed in the Roman customs and manners as well as in the Roman tongue are worthy of notice, because they recall the recent scholastic reform introduced by Gentile in 1923, in which

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(1) LIPSIUS, Belgian philosopher of the xvith century.

(2) ALDROANDO, citizen of Bologna, who lived in the xvith century. He compiled in 13 folio volumes a celebrated Natural History.



the Italian legislator demands from the young students not only the mere grammatical forms, but the spirit of Latinity.

Why not then, in order to obtain a full understanding of a by-gone epoch, have recourse to the cinematographic image, which is capable of showing the young people the uses and manners of Roman civilization as well as the military art of the conquerors of the world much more realistically than drawings and illustrations? Nicole also believes in paintings (and nowadays we may add photographs) of illustrious personages for awakening noble emulation and lively enthusiasms in the minds of the young. And not without reason, if we are to believe the tradition which attributes the military vocation of the conqueror of Gaul, Julius Caesar to the sight of a portrait of Alexander.

*John Locke* (1632-1704) in a compact criticism of the theory of innate ideas, dear to the Rationalists, reconfirms the ancient aphorism "*Nihil est in intellectu, quod non fuerit in sensu*", comparing the human soul to a "*tabula rasa*" or blank sheet of paper, on which the activity of the senses traces the earliest impressions later to be elaborated by the intellect. Locke's pedagogic doctrine derives from these philosophical premises, and is incorporated in "*Thoughts on Education*". Locke's educational ideal is the same as that formulated by Juvenal in the clear-cut expression, "*Mens sana in corpore sano*", an ideal which requires an energetic and upright character for its realization and places discipline as the basis of the educative process. "If they should give heed to me, I would advise that, contrary to the usual custom, children should be taught to check their desires and to do without the objects of their fancy from the time they are in their cradles. They should learn above all not to expect things because such things please them, but only because they are judged good for them".

This expression should not be misunderstood, nor judged to be of an excessive severity, because the same author though maintaining the necessity of modifying and repressing the natural tendencies (from which theory as we shall see later, Rousseau's naturalism clearly differed) abhors the rigorous pedantry which disperses the child's efforts in sterile studies and, far from attracting him, depresses and wearies him. He may be said to have invoked the coming of a rational system of education through which children ought to consider study as a pleasant change from their games, and their games a pleasant change from study.

Like Quintillian, St. Jerome, Vittorino da Feltre, Rollin and others, Locke too advises the use of dice marked with the letters of the alphabet for teaching reading. The fact that he highly appreciated visual education is borne out by the stress he laid on the teaching of geography, which he puts in the first rank, as most important for "exercising the memory and the eyes".

The great faith he reposed in the efficacy of educational work is seen in the following expression of his: "Out of 100 men, more than 90 are good or bad, useful or dangerous to society, in direct relation to the education they have received".

The same idea was taken up by Leibnitz, who though strictly confuting Locke's empiricism, displays full agreement with the English philosopher in the following declaration:

"I have always thought that the human race would be reformed if the education of the young were reformed". He is also in agreement with Rousseau, who states that "Just as plants are improved by cultivation, so is man refined by education". Kant,

as we shall see later, and numerous other philosophers and pedagogues follow this line of thought.

Gabriel Compayré in his "*Histoire critique des doctrines de l'éducation*", dealing with Abbé Fleury (1640-1723) and his "*Traité du choix et de la méthode des études*" sums up concisely the idea under discussion here, revealing more than one point of contact with our thesis.

The first cause of distraction in children which sometimes seems unconquerable, and has caused more than one teacher to forego his efforts, is believed by Fleury to lie in the method followed in imparting knowledge. To place abstract truths and general formulae before children at an age when, at the most, they are only capable of grasping concrete and particular things, is to open the way to disattention; to assist the withdrawal of the scholars' interest from the lesson, and to favour fleeting curiosities and interests, which, being undisciplined, are therefore fruitless. The remedy is easy, Fleury goes on to state. It is necessary to show the child as far as is possible, perceptible objects, pictures or images, avoiding in this manner in the student a dangerous association of ideas between study and tedium.

Here we see a follower of Quintillian, St. Jerome and the pedagogues of the Renaissance, another partisan and exponent of the theory of interest as the rational way to educate youth.

Pictures and images were recommended in the XVIIth century, and pictures and images are recommended today, with too frequent a forgetfulness of the dynamic image, which better than any other, can carry out the task allotted it.

Charles Rollin (1661-1741) leans on Quintillian's authority in urging education from earliest infancy and the use of images to strike the childish fancy and fix the impressions: "*tantum scimus quantum memoria tenemus*".

In his "*Traité des Etudes*", Rollin praises the "Typographic Table", thought out by Louis Dumas for the teaching of reading, since it allows the child to learn to read while playing. He insists that study should be made attractive: "A handsome edition which strikes the imagination conquers the child's spirit and invites him to work through this innocent attraction".

Similarly to P. Nicole, who sought to turn the children's attention towards a frank curiosity for the new and the marvellous, Rollin proposes that infancy should be directed towards the observation and study of nature.

"I call *Physics for Children* that study of nature which requires practically only the use of the eyes, and is therefore within the reach of every class of persons, very small children included. It consists in observing attentively the objects shown us by nature, in examining them with care, in admiring their various beauties, without, however, delving into the secret causes, which study belongs to the physics of the scientists.

"I maintain that children are quite capable of this study, for they have eyes, and are not lacking in curiosity. They are anxious to know, and ask questions. We must therefore awake and maintain in them the desire to learn and to know which is natural to all human beings. In any case, this study, if so we may call it, far from being painful, is pleasant and amusing and can substitute recreation, for it may generally be undertaken during playtime. The number of things which children would learn if adults knew how to take advantage of the occasions which the children themselves offer, is inconceivable.

(To be continued).

M. L. ROSSI LONGHI



1932

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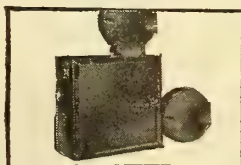


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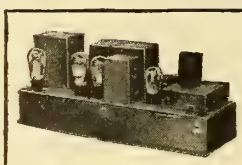


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(Continued)

SWEDEN. — Art. 5 of the Royal Decree of June 22 1911 prescribes a tax for the obligatory control of films but also exempts films of an actual and national interest if recognised by the Cinema Bureau.

### SWITZERLAND :

a) *Neuchatel*. On demand, local authorities, can remit half the payable tax to cinemas that are not profit-making and those which are devoted to the service of charity or instructional institutions of all kinds. Complete exemption from entertainments tax can be accorded by the police in the case of purely instructional and teaching films. (Art. 15, Feb. 12th 1929 on Cinema Shows).

b) *Uri*. Shows having educational or cultural ends or those given by social organizations are exempt from tax. (Art. 18, law March 18 1924).

c) *Berne*. Art. 10 of the law of Sept. 10th 1926 prescribes a reduction up to one third of total tax and not exceeding a total of fifty francs for all shows of an educational and non-commercial nature.

d) *Zurich*. § 37 law of October 16th 1916 on cinemas authorizes local Police to reduce taxes when they think fit.

e) *Nidwalden*. § 45 of the regulation of Sept. 13. 1913 exempts shows of educational and scientific nature from the regulation.

f) *St. Gall*. entire or partial reduction of taxes for educational shows by Art 7 of the law of April 3rd 1928.

g) *Bale-Campagne*, as above by § 4 of regulation of Sept. 9th 1923.

TSCHECHOSLOVAKIA. — By law of Jan. 21st, 1928, No. 15 of the collection of laws and decrees, shows of foreign or national educational films are exempt from taxation.

According to Official information from Prague, there is a special committee of experts at the Ministry of the Interior to judge the educational value of films and hence the validity of taxation exemption claims.

Cultural films have a wide circulation through the direct or indirect action of various organisations. Popular Universities use many professional orientation films. The Masaryk Institute of Cultural Education has its own cinema where many educational films are shown. Use of films is not obligatory in professional schools, but where projectors exist films are largely used for teaching certain subjects and for illustrating lectures.

Local educational film producers often collaborate with experts for the production of accurate educational films in science, etc.

HUNGARY. — Official communication from the Hungarian Foreign Office shows that there are no special laws in Hungary for the obligatory projection of educational films, but that it is obligatory, in public cinemas to show the news and events reel films issued by the "Magyar Film Iroda".

UNION OF SOUTH AFRICA. Films destined for scientific and educational use in approved societies and films whose value as being in-



structive in the public health is recognised by the Ministry of Health are exempt from customs duties.

YUGO-SLAVIA. — According to a declaration of the Permanent Delegation at the L. O. N. the law on taxes (N. 99/b of taxation tariffs) prescribes an import duty of 1.50 dinars on educational films and 3 dinars on other films thus favouring the former to the extent of 50%.

For films imported temporarily, import duties and supplementary taxes are deposited only with the customs and when the film leaves the country all except the 14-15 dinars silver per 100 metres of supplementary tax are refunded.

In § 9 of the recent cinema law of December 8, 1931 (published in No. 287 of December 8 in the *Sluzbene Novine*) it is prescribed that scientific films totalling 1/10th of the whole programme must be projected at each cinema show. Half these films should be of National production. The term 'scientific' is meant to include topicals, educationals, travelogues, etc.

An official communication of the Yugoslav government further states that while in the law referred to there are not any exceptions made for these films in the matter of taxation, a project for exempting from customs dues and other taxes 600 educational films which the ministry of Education will import from abroad is being considered.

### Summary.

In the I. I. E. C. study of the cinema in its financial aspect in all countries, a preparatory work for the plan of abolishing customs duties on educational films in all countries, it was established that 13 countries favoured educational films in the matter of import duties. They were: Germany, England, Belgium, Egypt, Spain, United States, Finland, Irak, Lithuania, Luxembourg, Palestine, Syria and Lebanon.

Twelve States : Australia, Brazil, Canada,

Equador, Greece, Ireland, Japan, Lettonia, Norway, New Zealand, Tunis and the Union of South Africa, accorded complete exemption of customs duties.

To-day it is possible to compile a table of the various manners in which the educational film is favoured:—

Exemption, partial or total from entertainment tax or tax de luxe :

8 countries : Germany, Austria, Belgium, Finland, Ireland, Poland, Tchecho-Slovakia and Union of South Africa.

Obligatory projection of educational films in public cinemas :

6 countries : Chili, Italy, Lettonia, Portugal, Romania and Yugo-Slavia, while one, Hungary, admits the obligatoriness of showing news-reel films issued by the special national organization.

Exemption from import duties admitted in principle :

15 countries : England, Australia, Brazil, Bulgaria, Canada, Equador, Esthonia, Greece, Ireland, Japan, Lettonia, Norway, New Zealand, Tunis and the Union of South Africa.

Exemption in part or under certain conditions from import duties :

14 countries : Germany, Belgium, Egypt, Spain, United States, Finland, Holland, Irak, Lithuania, Luxembourg, Palestine, Switzerland, Syria and Lebanon, Yugo-Slavia.

Encouragement to organizations having the aim of educating by the film :

8 countries : Canada, China, Denmark, United States, France, Holland, French Morocco and New Zealand.

It will be remarked that some of the above States enter in more than one of the categories and that there are 15 States that allow the educational film to live and progress either by a system of taxation exemption or obligatory projection of short educational pictures in public cinemas.

24 States accord a total or partial exemption from customs duties. 4 States (Germany, Belgium, Egypt and Finland) accord partial exemption from import duties and exemption from entertainment tax. 2 States (Ireland and South Africa) accord complete

exemption from both import duties and entertainment tax.

39 countries favour the production of cultural films to an appreciable degree and 4 countries to a high degree.

Two systems are employed to this end, and opinion is divided amongst educational film workers as to which should be adopted. They are the Italian System and the German System.

### **The German system.**

In 1915, the Central Institute of Education was founded in Berlin (Zentralinstitut für Erziehung und Unterricht). This is considered by the Reich and the various German States as a public Institution although it is not strictly so. It has to observe the general tendencies of pedagogy, to stimulate them when necessary and to act as a consultative body to the Ministry of Education.

In order to carry out its duties satisfactorily with regard to the educational film, the Institute formed in 1919 an autonomous sub-section, the Central Cinema Bureau, Bildstelle, charged with the task of examining all educational films. It was at length decided that only those films which were approved by this Office could be shown in schools.

After this had been in service for two years, the Reich, formed two special cinema control offices (Prüfstellen) one in Berlin for the 13 northern States and one in Munich for the southern States (Bavaria, Würtemberg, Baden, Hesse).

These offices have nothing to do with the control of educational films in particular. They are simply the ordinary film censure offices which must see every film projected in Germany under any conditions. However an Educational Film Office was started at Munich at the suggestion of the *Bildstelle* so that there now exist two control offices for each district one for educational films and one for ordinary film censoring. These offices, the Bildstellen, positively favour the production of good films, for

they not only certify films to be suitable for school use but also accord to public cinemas a substantial reduction of tax when such films are shown in them. A programme consisting of 9/10ths educational films is exempt from all entertainment tax.

Thus the offices not only set a standard for good films, but also reward their production with financial help in the shape of tax exemption.

The Berlin and Munich Offices are also required to give producers and renters all details concerning artistic films, educational films, etc. and to advise them how a film which has been refused may be made acceptable by cuts, insertions and other changes.

### **The Italian system.**

The Italian system is by virtue of decree-law No. 1000 of April 3rd 1926, and regulations of August 5th 1926 of the Minister of National Economy, modified August 1st 1929.

The following are the principal points from the regulation : Art. 1. April 3rd 1926 : Cinema managers are obliged to include films of civic education, national propaganda and general culture in their programme according to the stipulations laid down.

Art. 2 stipulates that these films shall be supplied by the *Istituto nazionale per la propaganda e la cultura a mezzo del cinema* (LUCE). According to Art. 1, modified, the above stipulations apply to all public cinema shows not organised by public administrations and institutions. The educational films must be shown at every programme regardless of the number of shows in a day.

Art. 3, modified by art. 2 of the decree of August 1929, stipulates that the educational film should always be accompanied by an ordinary theatrical film and should be projected for not less than three nor more than ten days in each cinema except in the case of cinemas changing programme more frequently or operating irregularly.

The other parts of the ruling deal with



practical details concerning on the one hand the distinctive marks which films should bear and on the other the formalities to be observed by cinema managers in obtaining the films and the division of cinemas into categories according to which the charge for LUCE films is made.

Finally there are the regulations contained in arts. 4-5 of the Decree-Law of April 3rd 1926. Art. 4 stipulates that local police are not to approve programmes in cinemas which do not contain a film such as prescribed in art. 1, unless the manager can prove that he has applied for such a film and it has not arrived.

Art. 5 determines the penalties for offenders against the law and its regulations. The local prefect can order the temporary closing of the cinema and in extreme cases the sections 30 and 37 of the law on Public Safety may be invoked and the lessee of the cinema may be deprived of his licence.

\* \* \*

The above is a brief description of the present situation in those countries which have answered the questions put by the I. I. E. C. with regard to the educational cinema and its official treatment.

Besides those States which merely encourage the production of cultural films in an abstract and generic way and do not supplement this with practical fiscal measures; there are two systems in force the German System and the Italian System. These are merely different means to attain the same end.

The German system has the advantage of allowing the lessee complete liberty as to the choice of educational films he will show; he is not obliged to accept any films that are offered to him in advance. The Italian system, on the contrary, ensures a regular presentation of cultural films and prevents the lessee from preferring the higher profits on theatrical to films to taking the reduction of taxes which the presentation of educational films will allow him. This

system seems to answer better for the formation of a certain taste in the spectator, for guiding him along certain pre-determined paths of scientific knowledge and general culture. It is without doubt a kind of imposition on the spectator, but one which may be conceived as perfectly advantageous to him.

It is however impossible to state definitely that one of these systems is better than the other.

The Italian system is more easily applied in countries where a State institution is already charged with the task of supplying educational films and thus has a practical monopoly of educational cinema activities. The LUCE institute started as early as 1926 to give public shows of an educational character on the public squares of small villages. The obligatory showing of this type of film in the ordinary cinemas was a result of this activity. It was the LUCE itself that demanded and obtained the measure.

This is almost exactly what occurred in other countries where a similar system is in force. On the other hand, in those countries where no such institution has ever existed it is evident that the only practical way of favouring the educational film is by a system of detaxation.

In fact, there are, to date, two systems, different means of attaining the same ends, which are suitable to countries according to the various intentions of the latter. But the adoption of one or other of these systems cannot be considered as a complete solution of the problem. Many other things should help to build up the educational cinema and develop it.

In the first place, fiscal measures, in order to be truly efficacious, should be integral. In the article on the fiscal regime of the film in the July, August and September Nos. (1929) of this Review, which formed the basis for the plan for the international abolition of customs duties on educational films, the figures given above were quoted and showed that if many countries give a



reduction of customs duties on these films, many more do not, making no distinction between theatrical and educational films.

To promote universal culture and education in a truly efficient manner, the educational film should benefit from a universal and uniform, international fiscal regime.

It is difficult to conceive that certain countries should willingly admit films which may instruct their people whilst others should as jealously exclude them.

Nor can this be attributed to a desire to protect the national production, for those countries which produce the greatest number of educational films are perhaps the readiest to allow foreign films to cross their frontiers.

In any case, these questions will be solved at an international conference. A positive solution must inevitably stimulate educational cinema production.

The necessity for a solution of fiscal difficulties is seconded by the necessity for a clear distinction from a cinematographic point of view between the theatrical and educational films.

The theatrical film is characterized by a certain artistic merit sometimes which, if it does not exactly ennoble the material of these films it at least makes it palatable to the spectator.

When the theatrical film leaves the realm of pure fiction to seek material in history, science and art, it enters in some degree in the domain of the educational film. The question is then whether on the whole the educational elements in the film dominate the dramatic elements or whether the latter simply use the former as a background.

The purely cultural film, that which is of special interest to us, is an appreciable means of progress and a considerable factor of intellectual life. It is incontestably, a means of knowledge and persuasion, amongst the most powerful that we possess, without other limits than those of the scientific and technical progress of humanity.

The educational film cannot depend upon a powerful commercial organization for its strength, as can the theatrical film and there-

fore it is only by fiscal measures that the production of educational films can be effectively encouraged by rendering them reasonably profitable.

To-day in all countries stress is laid on the progress of the cinema generally and the necessity for relieving the industry from a portion of the heavy taxation which is at present levied upon it. But if such measures are to be taken, it is evident that the educational film should come first as it has not the same initial commercial advantages as other films, which will always feel taxation more lightly on account of their immense circulation and high profits.

It is only by such financial encouragement that the producer (the amateur through lack of means can never fulfill other than a supplementary function) can be expected to produce educational films commercially. Even if the educational film may in some cases cost less per metre to produce than the theatrical film this is not the case with scientific films which are often extremely costly to make and to present.

Another point to be considered in the application of all systems of detaxation and import franchise is that of the exact definition of an educational film and hence of the film which is to benefit under these systems. This is at present being considered carefully by the I. I. E. C. with reference to the coming international convention.

According to the fundamental principles beneath the various systems, the films shown should be films of civic education, national propaganda and general culture. Actually in practice, news reels and all documentaries are included under a cultural heading. From this it is obvious that the original idea has been considerably deformed little by little for many news reels contain elements which are distinctly anti-cultural or at least without cultural value.

Consequently, in the system incorporating obligatory projection, the competent authorities should recall the original principles of the system to the organisations concerned. News reels should not simply form a side

line for those firms charged with the production of educational films. Additionally exploiters should have the choice of not projecting new reels or doing so as they wish.

It goes without saying that all producers of educational films should be allowed to circulate their product, even if through those organisations which are officially charged with the distribution of educational films in the public cinemas, for if this is not possible, a complete monopoly absolutely opposed to the idea of culture and knowledge itself will be the result.

One objection to the obligatory projection of educational films in public cinemas is that they only interest a small portion of the audience and that those who do not like the cultural film, leave the hall when one is put on. It is true that in the beginning of cultural films, the public, prompt to criticise, showed its feelings towards these films, but it has gradually become used to such films and now objects to the educational film being left out or hurriedly projected.

Is it possible at the present time for producers to make cultural and popular education films?

On this point there can be no doubt. From investigations made in various countries, it is clear that producers can expect a profit on such pictures. The possibility is not perhaps absolutely complete at the moment, but it is certain that the future will present completely satisfactory financial prospects for educational film production.

Educational films will inevitably enlarge their field of influence at any rate in those countries where they are already favoured.

Countries where projection of educational pictures is compulsory offer a certain market for producers and consequently a certain profit. The same thing is assured in countries where a system of detaxation is in force, as the cinema managers are induced to shown such films, for financial reasons; since the more educational films in their programmes, the less tax they pay.

From the beginning the I. I. E. C. has upheld the idea of the preference for educational films. It may be said that this preference already exists in part, and that it is now necessary to perfect and complete it.

In this connection, the complaints of producers are only justified in part. If the possibility of doing good business exists, it is their duty to raise the standard of their product to meet with the aesthetic requirements of the public.

Many means of attaining this result have been considered. Perhaps there is really need to consider only one outside of fiscal preference: *would it not be possible to oblige producers to produce a number of educational films in direct proportion to the number of theatrical films marketed by them?*

On this as upon all other allied matters, the I. I. E. C. invites opinions — those of all interested, producers, amateurs, educators, etc. all who will certainly benefit the future of the cinema.





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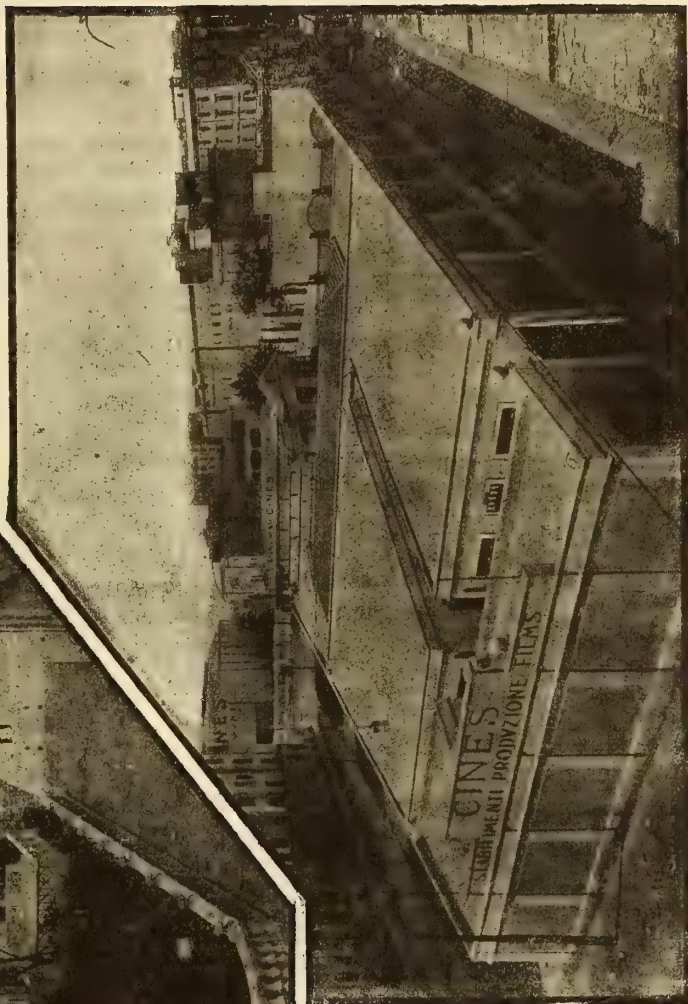
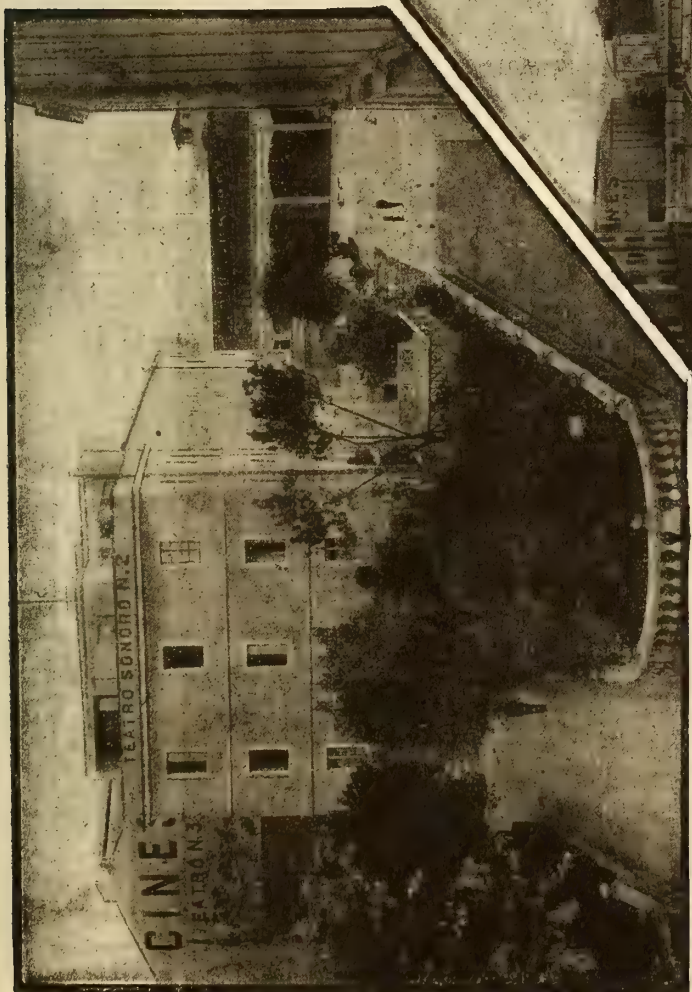


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## *Information and Comment*

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### THE CHINESE COMMITTEE OF THE I. I. E. C.

The Chinese Committee of the I. I. E. C. has been working for some time now in the most satisfactory manner. The Institute is very glad to note the activity and representative character of the committee, and sends to all its members, whom it considers as precious collaborators, its warm greetings by means of this review.

The constitution of a committee of the Institute in China, capable of concentrating and organizing the work to be done in that important zone had for a long time been under consideration, in spite of the serious difficulties connected with such a plan. The committee's work has to be carried on in a region as vast as a continent and as widely populated. There was therefore the necessity of having a central organization of a solid and energetic character in one of the principal cities of China. Such central organization, moreover, should have a widespread net of correspondents, capable of carrying out a programme of penetration and development in all the provinces of the Republic.

In spite of the initial difficulties, the committee was finally constituted as it was originally proposed. The brilliant beginning of its activity, the practical criteria which the councillors are observing to reach their objectives, the eminent personalities in the Chinese political and cultural fields attached to it give every assurance of excellent results.

The committee is composed as follows:— Mr. C. BOS, Inspector General of Customs our delegate for China and President of the Rotary Club of Shanghai, the energetic organizer of the committee; Mr G. S. FOSTER KEMP, Superintendent at the Department of Public Education of the Municipal Council of the International Concession of Shanghai, and President of our Committee; His Excellency, Dr HUNG LIU, Chinese Minister of Public Health Dr CHU KUNG, President of the university of Hunan; Dr HERMAN LIU, President of the University of Shanghai; Mr H. C. CHEN, President of the Educational section of the French Municipal Council of Shanghai; M. CH. GROBOIS, Rector of the French University of Shanghai; Mr PAUL H. HSU; Commissary for Education at the Chinese municipality of Shanghai. Other members include Dr JOHN Y. LEE; Miss JANE SHAW WARD; Mr G. A. FITCH; Mr JOHN S. BARR; Mr R. E. O' BOLGER; Mr S. C. LEUNG; Dr V. RUSCONI: all persons well known in the international world for their activity and interest in social problems. Mr U. TORRESANI was nominated secretary to the Committee.

The Committee held its first meeting on March 14. The programme to be carried out was examined, and the various officers of the committee were appointed.

After a lengthy debate, the committee decided to divide the programme of work into three parts. First, attention would be given to an intense advertising campaign to be carried out by means of articles in the principal English, French and Chinese reviews and newspapers. Attention to be concentrated to begin with on the cities of Nanchin, Shanghai, Peking, Tientsin, Hankow and Canton.

A serie of conferences and illustrative film projections would follow the newspaper campaign. The third item in the programme was to be the distribution in a systematic manner of scientific-cultural films furnished by the Rome Institute.

One month later, on the 11th April, the second general meeting of the committee took place, and an examination was made of results obtained. These proved to be very much

better than anyone had thought possible, for the interest awakened by the initial newspaper campaign proved enormous, and numerous enthusiastic manifestations of approval arrived from every part of China. The government authorities promised their full support, and the municipalities, besides declaring their interest in the committee's programme, allowed it to be known that as soon as it was possible, and in any case in the not distant future, they proposed to set apart funds for introducing teaching by the cinema into all the schools under their care.

The formal approval of the committee's work by all the universities of China and the principal Chinese and foreign Chambers of Commerce was duly pointed out to the members of the committee.

Encouraged by the first results, the councillors agreed to intensify their propaganda and a debate followed on matters of detail.

A list of speakers was then voted, whose task was to be that of addressing shortly meetings on various aspects of cultural cinematography at Shanghai. The preparation of a full report to the Institute was agreed to.

### **“ THE TRUE FACE OF AFRICA ”**

On May 16, the I. I. E. C. offered the consular corps in Rome a cinema projection, the chief item in which was the above film, a piece of real life filmed in Africa by Baron Gourgaud. The consular corps, the intellectual world and the foreign press were largely represented. The film had a most successful reception, and was adjudged by the guests invited by the Institute to possess all the qualities of an authentic piece of documentation. Among the many films on Africa, those which realize so exactly the filmed diary of an expedition, not from any desire of self-glorification but in a scientific spirit, are rare. The desire to put on record and illustrate by means of animated visions the reports of the great travellers in whose traces Baron Gourgaud follows was the inspiration of the film.

A series of hunting triumphs giving the idea of massacre must not be looked for in this film. Baron Gourgaud, in the commentary that accompanies the pictures, states clearly that he killed as few animals as possible and scrupulously avoided accidents to members of his party.

The guests invited to see the film were able to note and appreciate the sober comment accompanying it, where happy touches of humour appear together with a profound sense of human sympathy with those people whom progress has not yet included in the list of civilized races. A careful choice of characteristic sites and scenes was shown, making the film one of the most instructive that have been taken in Africa. Picture-work, flawless, and sonorization, perfect : two important factors in the picture's success.

### **PRESENT DAY PROBLEMS OF THE SUB-STANDARD FILM**

The continuous and rapid development of cinematography outside the usual theatrical forms brings the various questions relating to scholastic, cultural and amateur cinematography more and more to the front.

The essential problem here is certainly the size of the film and its unification and standardisation. The importance of the question can be well judged from the numerous discussions on the matter which are to be read in the technical press of every



country. The necessity of establishing a size satisfying at one and the same time the various opposed conditions which form the essential and practical characteristics of the reduced size film is universally recognized. Technical considerations and sometimes interests of a more or less private character, however, conflict with a practical realization of such a film and the integral solution of the problem. The general question of the reduced size film is still more complicated by the necessity of applying the technical principles of the sound film for scholastic or family projections.

Without taking up a position in favour of any one of the film formats now in use, it cannot be denied that the efforts of the supporters of the 16 mm film have had results which allow one to believe that this format has practically become standardized. The sale of the sub-standard film today greatly exceeds that of any other reduced size film. It must be recognized though that the wide spread of the 16 mm film is not entirely to be attributed to the efforts to which we have referred, but also to a combination of technical improvements in the material used with it, such as cameras, projectors, printing and reducing machines and films. These improvements have not been carried out to anything like the same extent for other small size films.

It is extremely difficult to express a final judgement on the size of film which in practice is best suited for scholastic and amateur projections, because every size has advantages and disadvantages which often in part compensate or eliminate one another. Perhaps from the strictly technical point of view, the 17,5 size commonly used, in projection machines of the Pathé-Rural type offers distinct advantages over the sub-standard size (16 mm), particularly in the matter of the application of the sound strip. Nevertheless, as has been mentioned, the spread of the 16 mm film is now such that it is impossible not to take account of it when examining the problem of standardizing the reduced size film.

The international market for machines using sub-standard films offers a great variety, both in type and price, and this applies both to cinema cameras and projectors. There are on sale today machines which are capable of satisfying the severest tests and others which for their simplicity and relatively low cost may be said to be practically within the reach of everybody. In the important matter of safety, it should be noted that the 16 mm film is exclusively manufactured with non-inflammable celluloid. In order to avoid the distortions which the powerful lamps necessary for obtaining large size projections might cause in the films, even without setting them on fire, many projectors are today furnished with a cooling plant which guarantees absolute safety.

The resolutions passed at the London Congress in 1928, by which manufacturers of film pledged themselves to use exclusively non-inflammable supporting material has permitted the definite introduction of the sub-standard film even into schools and assembly halls in those countries where there exists restrictive legislation concerning safety against fire.

Thus, for example, the regulations issued by a decree published on January 23 of this year by the Prussian police authorities, though particularly severe, are such that machines using reduced size films do not require the official certificate.

It cannot be denied that in order to secure the greatest development and widest spread of the 16 mm film it would be useful further to reduce its price below the present level. This seems especially necessary for amateur cinematographers. A good European cine-camera, such as the "Movex" of the A.G.F.A. Co. costs today about 1000 lire. One metre of 16 mm film, including the inversion process and the carriage, costs in Germany one mark. Even taking into account that one metre of sub-standard film corresponds to about two metres and a half of normal film, we must recognize that running expenses are in the present economic conditions somewhat too high.



The problem, already in itself somewhat complicated, is now rendered still more difficult by the necessity of applying, even on the reduced size film, the sound column.

Here again the solutions proposed are numerous and all represent a form of compromise between the photo-acoustic requirements and the limitations imposed by the reduced size of the film. Without going too much into details, it will suffice to mention that the proposals may be summed up in two principal systems. In one, the acoustic strip is reduced from the normal in length and breadth in proportion to the reduction of the size of the image. In the other method, the sound strip is given a greater length than in the first system, and either an empty image is interposed between two successive images (Blankfeld system), or each image is rotated at an angle of  $90^\circ$  so that the larger sides of each photogram run parallel and not at right angles to the film's length. It is evident that in these cases the sound strip will be longer than in the case of reduction pure and simple, with no small advantage for the reproduction of the sound.

Although in this field no actual standardisation has been arrived at, it is safe to say that the experiments in the matter have resulted in great progress. A proof of this may be seen in the proposals put forward by the Jones Research Sound Products Inc. of New York and the scheme suggested by the special sub-committee of the Society of Motion Picture Engineers.

The proposal made by the Jones Research people deals with the use of a sub-standard film of 16 mm representing an exact reduction of the normal 35 mm film. To maintain the standard frequency of 24 photograms per second, such reduced size film must be run at a speed of 11 metres a second, and projected — like standard film — at 1440 pictures a minute. The width of the sound column is 0,508 mm.

According to the firm in question, the essential points which alone permit a successful use of sound films with reduced size projections are the following :

1) Exclusive use of sub-standard film with sound strip and consequent abolition of gramophone systems.

2) The film must have a double lateral perforation ; no system of alternate images as mentioned above.

3) The photo-acoustic registration must be made in a way that is perfectly identical with that used for standard film, and the sound strip must not conceal, in proportion, a section of the image greater than that concealed by the strip itself in normal films. That is to say, the width of the sound strip must not exceed mm 1.14.

4) The sound registration must be such as to produce qualitatively the same frequencies reproduced in normal pictures.

5) The speed at which the film is run must be metres 10,8 per minute, corresponding, that is, to a cadence of 24 pictures a second.

6) The original taking of the film must be made exclusively on standard film, for later reducing on to 16 mm film. This with the object of obtaining a reduction in the granulation such as to allow the projection even in halls containing between 300 and 400 spectators, without excessive enlargement liable to produce eye strain.

7) The registration processes and the machinery must be improved so to allow absolutely perfect pictures, whether taken in the studio or out of doors.

8) Improvement in the optical projections and in the sound reproduction.

9) The prices of machines and accessories should be kept within reasonable limits, so as to render them accessible to schools, communities, and educational institutes for which they are specially destined.

The sub-committee nominated by the Society of Motion Picture Engineers, on the other hand, arrived at somewhat different results. The proposals of this sub-committee for the standardization of the 16 mm film deal with two types of standard film : one with double perforation and the other with lateral perforation, with the sound strip taking the place of the second perforation.

It is not improbable that, given the undeniable advantages of this second type, it may enjoy widespread use which also seems likely from the great authority of the body proposing it.

There are, nevertheless, numerous elements to define, and various problems to solve before a universal solution of the question and an absolute standardization can be arrived at. Among other points, the following should be remembered: maximum dimensions of the picture on the screen;

average luminosity of the superficies of the screen; aperture of the fixed or variable projector; width of the sound strip; utilization of duplicate negatives for printing positives, etc. All these problems are at present under examination, and it is likely that in the near future they will be solved in the most satisfactory way from the practical point of view in the interest of the standardization of the reduced size film, and in the still more important interest of the spread of scholastic and educative cinematography.

### “WHAT WOMAN CAN OFFER THE CINEMA”

Madame Laura Dreyfus-Barney, president of the Cinema Commission at the Women's International Council, whose clear vision and activity we have referred to on other occasions, and notably last October when the commission of which she is president met at the headquarters of the I. I. E. C., has broadcasted at Geneva an interesting conference on the above theme.

After speaking of the evolution of the cinema and of the evolution of the ideas concerning this potent instrument for forming and educating public opinion, Madame Dreyfus-Barney pointed out the interest always shown in the cinema by parents, educationalists, governments, international organs and the League of Nations itself.

The illustrious conferencier spoke of the activity of the I. I. E. C. in terms which affect us, not only because they arouse our *amour propre*, but also and especially because they spread a far flung testimony through the radio to innumerable listeners of the efforts of the I. I. E. C. to make the cinema more an element of science, education and social progress.

Speaking of the inquiry carried out by the Institute on the cinematographic censorship in various countries, Madame Dreyfus-Barney insisted on the important rôle which woman, more qualified than anyone else to understand the effects of the film on youth, can exert in the censorship com-

missions. She quoted the opinion of Mr De Feo, director of the I. I. E. C., who has recognized the unquestionable right of women to a share in educative activity.

Madame Dreyfus-Barney also spoke of the intimate collaboration of the Rome Institute with the Committee for the Protection of infancy connected with the League of Nations, to which there belong eminent women, representatives of their governments or important organizations in their own countries.

Speaking especially of women's part in educative cinema work, Madame Dreyfus-Barney touched on feminine collaboration in numerous symposiums made in order to determine the dangerous influence of immoral films and the salutary influence of good ones. Certain feminine organizations publish lists of films which they recommend. Other feminine societies organize meetings for families and young people. Others, again, make it their purpose to render the beauties of nature and art accessible to all.

Women who belong to the teaching class willingly utilize the cinema as a scholastic aid, and recognize its value for professional work, the protection of labour, domestic economy, hygiene, etc. The cinema is also used for fighting with propaganda certain forms of disease and all women have an intuitive perception of its great usefulness in teaching the principles of child culture.



It may be said that the woman who is conscious of her responsibilities is always on the side of the man who in the cinematographic field, pursues educational and constructive aims.

After having referred to the conference held last October under the auspices of the I. I. E. C., Madame Dreyfus-Barney concluded :

"In concluding this synthetic and incomplete exposition of woman's work in the cinema field, the art of the greatest humanity, I intend to make an appeal to those women who can offer it all their influence by writing

scenarios or starting campaigns with newspapers or cinema directors. I appeal also to mothers of families, to teachers, to all women in fact who according to their circumstances and means can contribute to a work which, if well directed, will be a great help for happiness in our houses, for social tranquillity and a coming closer together of the peoples".

It is the earnest wish of the I. I. E. C. that Madame Dreyfus-Barney's appeal may awaken in women's hearts a full sense of their responsibility in the matter of the cinema.

### ITALIAN CATHOLICS AND THE CINEMA

The General Meeting of the consortium of the members of the C. U. C. E., or Catholic organization of the Educational Cinema, an association which is affiliated with the *Azione Cattolica Italiana*, was recently held in Milan. The secretary general of the association is Abbot Canziani, who represents Italy at the International Catholic Cinema Bureau. The reports of the meeting afford us valuable indications regarding the action of the Italian Catholic world both with regard to the moralizing of public spectacles and the development of the use of the cinema in religious works and colleges.

Abbot Canziani declared himself particularly satisfied with the working of the Italian censorship, which, in his opinion, was stricter than in other countries. At the same time, he urged greater energy in the application of the censor's decisions. With regard to the national cinema output, it was not to be condemned in its entirety, but it was regrettable that the good will of the producers conflicted with financial considerations.

Was the cinema to be considered a painful necessity to be undergone, as some people supposed? Abbot Canziani protested against this way of thinking, and we are glad of his statement that the cinema should, on the contrary, be considered as a social force and

a formidable instrument of propaganda. The secretary general of the C. U. C. E. perfectly agrees with the ideas we recently set forth in this review when referring to the protests raised by the Bishop of Cologne.

In one year over 80 million lire were spent in Milan for amusements, and of this sum the cinema received 50 millions. These figures, stated Abbot Canziani, imposed on Catholics the necessity of not limiting their intervention to merely negative action.

To speak of production, however, in the present state of things would be practically an absurdity, for the problem of a better cinema is certainly not solved by merely creating a good film. Other methods must be sought. The producer will be able to impose his views on the spectator and on the renter so long as the latter are not organized, but the day that sees an organisation of spectators and cinema proprietors come into being will mean that the problem will be examined in quite another manner.

It is necessary also to come an arrangement with the producers for the making of good films of a religious, educational or historical character, guaranteeing a satisfactory profit for productions of this character.

The Italian Catholic world comes definitely into line with the policy sustained by



the Institute for Educational Cinematography from its creation. The cinema is an industry and a trade, which requires the support of large sums of capital. Every industry and trade aims logically at a profit. Even a cinematographic organization specialising in loftier ideals in the production of good films must make a profit, though it be a small one, if it is to live and prosper. It will therefore not be possible to obtain good films until a distribution, not only

large enough to cover the expenses of production but large enough to provide a certain margin of profit, can be assured.

A sane understanding of the possibilities and necessities of the cinema industry tends to lead the Cinema Users Consortium to positive action, without ceasing, on that account, from continuing through its "Review of the Cinema" and active propaganda an action calculated to elevate the moral and social level of public spectacles.

## INQUIRIES

Dr. Roberto Assagioli, director of the Institute of Psychical Culture and Therapy in Rome, intends to communicate to the world of students and amateurs of psychological problems the results of two inquiries, one referring to children, the other to young folk.

The inquiries which he intends to make derive from a series of meetings which took place in January last at the Rome Lyceum, where the debates turned on the latest currents of thought and the attitude of young people in the struggle of life which continues without truce between the old and the new generations.

It was these debates which gave rise to the idea of getting the young people themselves to set forth their attitudes and their way of thinking about life.

The questionnaires propounded by Dr. Assagioli, which it is his intention to launch in their several languages in the chief countries of the world, contain a series of indica-

tions of a strictly psychological character rendered necessary by the origins of the inquiry.

With regard to our own work, it is interesting to note that the cinema is considered as one of the elements preeminently worthy of examination and debate.

The questionnaire for the children contains among other the following question. *What shows do you prefer? Which do you like best, the theatre or the cinema?*

*Which films have made the greatest impression on you, and which have amused you most? Have any done you harm?*

The type of inquiry is perhaps not new, but, without doubt, will be more complete than any so far attempted.

The I. I. E. C. wishes Dr. Assagioli the fullest success, and will be glad at the opportune moment to communicate the results of the inquiry, at any rate for that part which refers to the utilisation of the cinema.



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### LENSES WITH VARIABLE FOCAL LENGTH

The problem of constructing lenses with variable focal lengths has for some time been the subject of study by the makers of optical material. The principal object aimed at with such lenses is twofold, 1) the possibility of obtaining pictures of various sizes at the same distance without changing the lens; 2) the possibility of obtaining a longitudinal carriage (bringing the subject closer or making it further away) without moving the camera itself.

Two such types of lenses have been recently constructed; one by Bell and Howell and the other by Otto Durholz of Paterson. The "Varo" lens of Bell & Howell, which is really a special device, is enclosed in a rectangular box almost as large as the camera itself, and is applied to the anterior part of it. The focal length of the optical system may be varied continuously from 40 to 120 mm, and the variation can be made during the actual photographing. Naturally, during such operation the various parts of the lens move in such a manner that the subject is continually kept under its eye. The dimensions of the pictures vary in the proportion of one to three, that is naturally when the whole field of variation of focal length is used. The maximum relative apertures do not, however, remain constant for all the focal lengths. At between 40 and 50 mm, such maximum aperture is  $F : 3,5$ . For the intermediate zones, up to 85 mm, the aperture is diminished to  $F : 4,5$ , while for the other variations from 40 to 120 mm, the maximum apertures are from  $F : 5,6$  to  $F : 8$ .

With regard to the focussing, it must be

observed that this does not take place, as with ordinary lenses, by means of varying the distance of the plane of the image, but by a focussing system that is calculated from 150 feet to infinity. This really means that with the lens in question the position is less favourable than with ordinary lenses, for the hyperfocal distance for 40 mm and  $F : 3,5$  is about 14 metres; for 50 mm and  $F : 3,5$  it is about 21 metres; for 85 mm and  $F : 4,5$  it is about 48 metres, and for 120 mm and  $F : 5,6$ , it is 77 metres. When it is necessary to photograph at a distance, additional lenses must be employed, which are attached to the front section of the device.

The variation of the focal length is obtained by means of a handle placed at the side, which gives a synchronized movement of the various parts of the device, each part moving according to its own laws.

The solution of the problem offered by the firm of Durholz seems simpler. The optical system has in this case the appearance of a telephoto lens, easily mountable in the place of one of the normal lenses, and with a revolver-shaped head. Its weight is about 2200 kilograms.

According to the instructions issued, the focussing is very easy, and can be made from a distance of one metre without any need of adding additional lenses. The focal length may be changed continuously between 40 and 160 mm. In fact, when it is necessary to cover the reduced superficies of the sound film, the minimum focal length can be reduced to 37 mm. In this case, as in the foregoing, the maximum aperture varies with the focal length. Precise details are lacking.



## TECHNICAL SECRETS

The development of colour cinematography is proceeding vigorously in various countries, and it would seem that important discoveries are on the eve of being announced. Among notable efforts in this field of activity, may be mentioned the experiments carried out by the "Multicolor Films Incorporated" of California, which have been made public through the details given in the American patent No. 360819. The particulars of the Spicer-Dufay system have recently been made the subject of an address by Thorne Baker before the Royal Photographic Society of London.

The "multicolor" system is especially adapted to the coloured sound film. As is common knowledge, one of the principal difficulties hitherto encountered in the realization of this type of film was the fact that colouring of the sound strip easily caused acoustic distortion in the reproduction. According to the statements of "Multicolor Films", the acoustic reproduction suffers when the film is coloured with red colouring material, while no such ill result derives from the use of blue colouring material.

A normal negative is used in the Multicolor process for the sound registration, which is made with a constant intensity on a lateral strip of the width of about 3 mm.

In the coloured positives obtained by the systems where the black and white pictures were afterwards coloured by absorption or tinting, the sound section remained in black. With the new method, the sound strip also is coloured by means of a special chemical process. The invention therefore amounts to a new process for the preparation of a coloured film, the sound strip of which is coloured at the same time. By this system one of the partial positive copies, both optical and sound sections, are coloured in blue, while only the optical strip of the other partial positive copy is coloured in a complementary colour. Naturally, the process

requires two partial negatives, one of which is made through a blue screen and the other through a red. The resulting positives are coloured in the complementary colours, that is to say the first in red, and the second in blue. The sound registration is made exclusively in taking the partial negative with the red screen filter. This is printed in positive and then coloured in blue. It should be noted that the coloured partial emulsions can be placed both on the same part of the celluloid support, instead of one on one part, and the other on the other part.

Naturally, the chromatic results of this system do not greatly differ from those obtained by the usual bi-chromatic processes. The novelty consists essentially in the colouring of the sound strip as has been pointed out.

\* \* \*

The "Spicer-Dufay" colour system belongs to the group of microscopic lenticular mesh systems. The celluloid of the film is of the non-inflammable type, and is manufactured in Spicers Ltd's factory at Sawston.

The mesh is composed of a series of coloured lines arranged at a distance of  $1/20$  of mm, one from another. These lines, the actual preparation of which offers in practice considerable difficulties, must have perfectly clear cut borders. As these very fine lines are printed on a thin collodion soaked in green colouring matter covering the film, it will happen that when the film is placed in a bleaching bath, the green colour will be eliminated from the stratum of collodion except in the points where the faint lines stand out. If then the film treated in this manner is immersed in a bath of red colouring matter, a film with microscopic stripes in alternate green and red colours will be obtained. When this operation has been completed, the film is then subjected to a similar process, by which a series of lines

crossing the first ones is obtained, which lines are then coloured in blue. The final result of these operations is a film which presents three kinds of stripes or fine lines, two parallel ones in green and red, and the cross-wise one in blue.

One of the characteristic points of the "Spicer-Dufay" system lies in the method of obtaining the positives. As is known, in mesh systems the positive is generally obtained by a process of inversion. From the inverted original positive the counter-types and the other positives are obtained. In the system under examination, a small number of duplicates are taken from the original and these duplicates are again

used to furnish other copies. For printing, an optical process is followed. Inasmuch as between the upper part of the silver image which is on the mesh side, and the mesh itself there is a thin stratum of the thickness of 6-8 micron, it is possible to print perfect copies when wide aperture lenses are used for printing. The printing takes place on emulsions of extreme sensibility with a frequency of about 800 images a minute.

In the projection made before the Royal Photographic Society, a film was shown, composed in part of original pictures and in part of copies, and, according to the reports, it was not possible to distinguish the one from the other.

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## Review of periodicals and newspapers

### **Social Problems and the Film.**

On the occasion of the annual meeting of the *National Council of Women* held in Manchester, Mrs Eleanor Plumer addressed the meeting on the working of the cinema in the national life. (MANCHESTER GUARDIAN, Manchester, 16-III-1932).

A small increase in the production of films for family spectacles is announced in the United States. (THE DAILY FILM, New York, 28-III-1932).

A length debate took place in the House of Commons regarding the influence of the cinema on young folk. Sir Herbert Samuel expressed the opinion that the cinema tends rather to prevent than to foment crime. (THE DAILY FILM RENTER, London, 16-IV-1932).

The "First National" Company has produced an educational and patriotic film on the life of Livingstone, showing all the activity of the great traveller and missionary for the emancipation of the negroes. (LES ACTUALITÉS CINÉMATOGRAPHIQUES, Paris, No. 990-1001).

For the next autumn season, the exhibition of four films taken by Hans Schönburg during his last African expedition is announced. The titles of the films are: "Das letzte Paradies" (The Last Paradise); "Mit 4 autos quer durch Afrika" (Across Africa in four automobiles); "Das Waschen eines Kontinents" (The development of a Continent) and "Deutsche Pflanze in

Angola" (German Colonists in Angola). (FILM KORRESPONDENZ, Berlin, 9-III-1932).

Under the auspices of the Danish government, the Universal Co. has organized an expedition for Greenland in order to film the icebergs. (MOTION PICTURE DAILY, New York, 6-IV-1932).

The firm of Herbert Schonger has produced a new Alpine film, reproducing the excursions of a group of young Germans in the Swiss Alps. (FILM KURIER, Berlin, 25-IV-1932).

A free projection was made in the Empress Theatre, Hackney, London, of the film "New Jewish Life in Palestine". The film deals with the Zionist Colonies in Palestine. (THE CINEMA, London, 27-IV-1932).

S. M. Eisenstein, has returned from Mexico, where he spent 18 months making a picture entitled "Long Live Mexico!". He has brought to Russia 65,000 metres of negatives on Mexican life. (FILM KURIER, Berlin, 28-IV-1932).

Titayna, already known for some interesting local interest films, shows "Voyage in China", a picture illustrating the uses, costumes, rites and artistic and natural beauties of China. (LE FIGARO, Paris, I-V-1932).

The film "Northern Lights", showing the Watkins expedition in Greenland has been projected. (THE DAILY TELEGRAPH, London, 6-V-1932).



### **Artistic Film.**

With financial help from the State, the first talking film, "The Road of Gold" has been produced in Argentine. (VARIETY, New York, 5-IV-1932).

At the Salon of the Independants in New York, four pictures were transmitted by television, meanwhile the artists gave explanations of their works by radio broadcasting. (THE NEW YORK TIMES, New York 6-IV-1932).

A new film, with designs by Lotte Reiniger, has been shown in Berlin under the title "Harlequin". The musical accompaniment is made up of fragments from Rameau, Pergolese, Couperin and Lulli. Motives of the film are taken from scenes of the XVIIth and XVIIIth centuries. (FILM KURIER, Berlin, 7-V-1932).

### **Politics and the Film.**

Some members of the Juvenile Socialist Union of Vienna have produced a film of Socialist propaganda on the life of the workers and strikers of Vienna with the title "The young workers film their own lives". (CLOSE UP, London, 1-III-1932).

The International Film Foundation, recently formed in New York under the presidency of Dr. Wallace W. Atwood, with the object of producing and distributing educational films, announces its first picture: "The Cry of the World". The film in question deals with the most important problems of the twentieth century peace, war, crime, the economic crisis, etc. (THE NEW YORK TIMES, New York, 26-IV-1929).

### **Religion and the Film.**

The Vide-Vox Corporation, president Mr A. Van der Pot, has been formed in New York for the production of religious films.

(MOTION PICTURE DAILY, New York, 29-III-1932).

Signora Dalmazzo, during the meeting of the C. U. C. E. recently held in Milan, delivered an important address on "The Cinema and the Activity of Catholics in international Life. (OSSERVATORE ROMANO, Vatican City, 9, 11, 12-IV-1932).

On the 11th, 12th and 13th of May, there was held in the Leonine College in Rome a meeting of the directors of the three great Pontifical missionary works: the Institute for the Propagation of the Faith, the Institute of St. Peter, and the Institute of the Holy Infancy. The projection of two missionary films, "Our Africa" and "Flames" figured in the programme. (AGENZIA FIDES, Rome, May, 1932).

### **The Educational Film.**

Professor H. M. Le Bourd publishes an article of the greatest interest on the utilization of the cinema in the formation of character. (VISUAL INSTRUCTION NEWS, Lawrence, No. 4, March 1932).

### **The Cinema and Teaching.**

The French committee for teaching by means of the gramophone has published a first list of discs chosen by the General Inspectorate of Public Education to form part of the general programme for teaching by the film. (CINÉMA EDUCATION, Paris, 15-III-1932).

CINÉMA EDUCATION of Paris, in the issue of March 15, 1932, publishes an interesting article by M. J. Prudhommeau, entitled "The public teacher of deficient children". The article deals with the use of the cinema in the re-education of abnormal children.

Mrs Schultz reports a continually increasing use of the means of visual education in

the public schools of Cleveland. (VISUAL INSTRUCTION NEWS, No. 4, March, 1932).

From the 8th of June to the 3rd of August, a summer course of visual teaching for the elementary and middle schools will take place at the university of Kansas. (VISUAL INSTRUCTION NEWS, Lawrence, No. 4, March 1932).

L'EDUCATION a periodical bulletin published under the patronage of "Redressement Français", carries in its March number a series of informative articles on the use of the cinema as a means of teaching and education. Particularly worthy of note is an article by M. Lebrun, Vice-Director of the Educational Museum on "The Film in French Education"; a report by M. Favier, first class inspector at Genlis on the results of an experiment carried out in his district by means of the cinema and a note by M. L. Riotor, municipal councillor of Paris on the cinema in Paris, etc.

A meeting was held at Probstzella in Thuringia, under the auspices of the members of the teaching profession of the district, in the course of which Dr Günther, director of the "Lichtbildamt" of Berlin spoke on the application of photography and the cinema to education and teaching. (LICHT BILD BÜHNE, Berlin, 11-IV-1932).

In an article on the use of the film in teaching, M. C. Lebrun points out that a great number of films marked in catalogues as teaching films do not answer this description. He mentions some examples of films adapted for use in secondary schools, and declares that if films of an assured scholastic value for the State were produced, the respective services and schools interested in the matter would purchase them just as they buy books or any other educational material. (CINÉMA EDUCATION, Paris, 15-IV-1932).

CINÉMA EDUCATION of Paris, in the issue of 15-IV-1932, reports the resolutions agreed

to at the Congress of the National Federation of Directors and Directresses of Public Schools, held last March, regarding the use of the cinema in teaching, the selection of films and machines, preparation of teachers, etc.

Mr. F. E. Cook stresses the necessity for all schools to provide themselves with suitable visual educational material. (THE SCOTTISH EDUCATIONAL JOURNAL, Edinburgh, 22 April, 1932).

Mr. E. R. Enlow is of opinion that those schools where visual teaching is not used must be considered as lacking in modern progress. (EDUCATIONAL SCREEN, Chicago, No. 4, April 1932).

During the annual teaching conference of the State of Ohio, Mr Carl E. Milliken spoke on the social value of visual teaching, Mrs Emeline Baumerster on auxiliary, visual assistance in teaching, and Dr George Rommert on the theme ". The microcosm in Education ". (EDUCATIONAL SCREEN, Chicago, No. 4, April 1932).

The educational commission of "Ciné-document" has decided to organize for Thursday afternoons a series of instructive conferences on the cinema for the benefit of members of the teaching profession. (LE CINÉOPSE, Paris, No. 155, May 1932).

In an article entitled "The utility of projections in teaching", Mrs Clara Zyve assures us that in teaching languages and arithmetic, the results obtained with the use of projections are much superior to those obtained with the use of the blackboard. (VISUAL INSTRUCTION NEWS Lawrence, No. 3, 1932).

### **The Cultural Cinema.**

The Bureau of Visual Instruction of the university of Kansas sends gratuitously on request its annual bulletin containing the

complete list of visual educational material available for schools and educational and cultural societies. (VISUAL INSTRUCTION NEWS, Lawrence, No. 3, 1932).

The Bureau of Visual Instruction of the university of Kansas publishes a list of films on Roman history, especially prepared for teachers of Latin literature. (VISUAL INSTRUCTION NEWS, Lawrence, No. 4, 1932).

Under the title "New Art Cinema Movement", a society for the projection of educational films and films of exceptional artistic value has been formed at Glasgow. (THE CINEMA, London, 6-IV-1932).

The Devon Workers Educational Association (cultural association of workers in Devonshire) has formed a cinematograph group to study the use of the cinema as a means of educating adults among the rural populations. The group will be assisted by the Teachers' Associations. (THE CINEMA, London 20-IV-1932).

"The Associated Film Library" has been formed in New York for the production of 16 mm educational films. (MOTION PICTURE DAILY, New York, 29-IV-1932).

### **The Scientific Film.**

In an article entitled "A visit to the Marey Institute. From Cinema to Ultra-Cinema," M. Jules Casadesus, draws the readers' attention to the Marey Institute and its prodigious accomplishments in the field of ultra-microscopic pictures. (LA VOLONTÉ, Paris, 25-IV-1932).

Dr. J. Willard Hershey of the Chemical Section of the McPherson College of Kansas has made a film entitled "Components of the atmosphere in relation to animal life" which can be rented by schools for one dollar and a half, plus carriage. (VISUAL INSTRUCTIONAL NEWS, Lawrence, No. 4, March 1932).

The University Film Foundation of Cambridge, Mass., has produced a film dealing with one of the most singular aspects of modern civilization, that is the interdependence of individuals and human societies. (VISUAL INSTRUCTION, NEWS, Lawrence, No. 4, March 1932).

Educational and teaching "shorts", produced in America by industrial and agricultural associations, as well as by religious missions and young folks protection societies and colleges are increasing in number from day to day, and can be counted by thousands. The University of California has inaugurated a cinematographic laboratory, where Dr Morkuwin, a scientist noted for his anthropological researches, will produce a series of films on the history and evolution of the human race. (FILM KURIER, Berlin, 8-IV-1932).

A number of surgical films were exhibited during a meeting held at the Western Electric Hall of Paris. There were present Professor Brindeau, of the Obstetrical Clinic of the Paris Faculty of Medicine, a number of other doctors from the same clinic and several members of the Committee of the Maternal Aid Society. Professor Brindeau expressed his admiration for the films, especially for those which reproduced the various phases of the Caesarean operation, carried out by the illustrious Professor Lee of Chicago. (L'ECLAIR, Montpellier, 11-IV-1932).

Erwin Schultz-Lindworth of Berlin, comments, in an article entitled "New Methods in Röntgen-cinematography", the communications made at the fourth ordinary session of the "Club für Kameratechnik E. V." by Dr Kurt Jacobsohn on the experiments carried out so far in this particular scientific field. (REICHSFILMBLATT, Berlin, 23-IV-1932).

The Film Society of Manchester has made a film entitled "In the heat of the



moment", the purpose of which is to illustrate psychologically the effects which heat and insects can have on the spirit of a person shut, up in a room. (MOVIE MAKERS, New York, No. 4, April 1932).

For the first time a talking film has been shown at the Paris Academy of Medicine by Professor Gosset, who projected a film dealing with an operation for appendicitis taken by Jean Benoit-Lévy. (L'ECRAN Paris, 7-V-1932).

Gaston de Renty spoke of the use of the cinema in the Politechnic Schools of France and of the advantages to be derived from it in teaching various branches of science. (LE CINÉOPSE, Paris, No. 155, May 1932).

Electrical Research Products has made three new films with a natural history interest. They are: "Plant Traps", "Moths" and "Beetles". (VISUAL INSTRUCTION NEWS, Lawrence, No. 3, 1932).

LES ACTUALITÉS CINÉMATOGRAPHIQUES INTERNATIONALES of Paris, Nos. 990-1001 contains a series of interesting considerations and information regarding the use of the sound film in hospitals, and publishes a list of American hospitals equipped with a sound film installation used, not for scientific purposes, but to amuse the patients.

### Hygiene and the Film.

The Italian Fascist Federation for the campaign against tuberculosis has produced a film entitled "Alarm Signals" in both silent and sound editions to show the public the problem of consumption under its economic, social, political and scientific aspects. The film shows how the disease can be fought and conquered, and the efforts made by the State for this purpose. The film will be shown all over Italy. (POPOLO DI ROMA, Rome, 28-IV-1932).

The cultural, coloured sound film "Rhythmus und Tanz" (Rhythm and Dance), showing the work of physical education in the Jutta-Klant school, has been shown in Berlin. (FILM KURIER, Berlin, 7-V-1932).

The young people's Red Cross Association of the Baltic States has organized since 1929 a service for the loan of educational films in order to make hygiene propaganda among young folk. The association possesses 26 films and three projection machines. (REVUE ET BULLETIN D'INFORMATIONS DE LA LIGUE DE LA CROIX-ROUGE, Paris, No. 1, 1932).

### Legislation, Jurisprudence and the Film.

In order to render clearer a controversial question arising out of a trial, a film on the glass-making process was projected in a London court. (THE DAILY TELEGRAPH, London, 23-IV-1932).

A measure has been laid before the Roumanian Parliament, the object of which is to obtain from the State a subvention for the national cinematographic production. The bill provides for the constitution of a State fund, through the imposition of a tax of five lei per metre on all imported films placed before the censor. The fund so deriving would be administered by functionaries of the ministries of Public Education, Cults and Arts, and representatives of cultural societies. The Roumanian Chamber threw out the bill, but in view of the fact that the production of films spoken in the Roumanian language is considered in official circles as a national necessity, it is probable that there will be little delay in finding another means to arrive at this object. (LICHT BILD BÜHNE, Berlin, 30-IV-1932).

An office of cinematograph censorship has been instituted at Rio de Janeiro. The expenses are to be covered by the imposition

of new taxes. The proprietors of the picture palaces in Rio have already begun a campaign of protest. (THE FILM DAILY, New York, 8-IV-1932).

The Dutch censorship has forbidden the German film "Cyankali", because it was held to fall into the category of propaganda for birth control. (VARIETY, New York, 19-IV-1932).

The Institute for Cultural Researches of Berlin has discussed with representatives of the Association for the European Customs Union a plan for producing a propaganda film for the lowering of customs barriers. (FILM-KURIER, Berlin, 7-V-1932).

### Statistics and the Film.

LA CINÉMATOGRAPHIE FRANÇAISE of Paris of March 26th, carries a series of statistical data. In 1931, there were made in French studios 131 long films and 135 "shorts". In addition 79 foreign versions of films were manufactured. France uses every year 40 million tons of new film produced by French factories, with a capital of 50 million francs. There exist in France at present 78 newspapers or reviews specializing in the cinema, while 104 daily newspapers have a regular cinema column. In the French schools, there are today 12,000 screens, and it is certain that this number will shortly be doubled or tripled. There are also 1700 religious child protection or educational establishments and 500 similar lay institutions making regular use of the film.

According to previous statistics, 10 % of the cinemas in Chicago usually close during the summer, but this year only 10% will remain open. (THE FILM DAILY, New York, 10-IV-1932).

### Labour: Syndical problems of the Screen.

René geanne has completed an inquiry on the various problems connected with the French cinema. He publishes in three

long articles under the title of "Cinema 1931" the replies of eminent personalities of the international cinematograph world, including those of M. Dulac, president of the French Syndical Chamber, Méré, President of the Dramatic Authors and Composers' Society, Burgnet, President of the Association of Film Authors, Lurville president of the Union among Artists, Vuillemoz, critic of the "Temps", Arnoux, critic of the "Intransigeant" and "Nouvelles Littéraires", Rageot, president of the Literary Society, René Clair and Poirier, scenario writers, Harold Smith, Paris representative of the Hays organization, Pommer, productions director of the UFA, Katz, chief of the international of the Russian organization "Mejrabpom". (REVUE HEBDOMADAIRE, Paris, 1-II-1932).

LA CINÉMATOGRAPHIE FRANÇAISE of Paris of March 26th publishes replies by various French personalities in reply to a symposium carried out in order to learn the opinion of experts on five of the major problems of the cinema. These were: programmes of production, selling price of films in France; sale of films abroad; contingencing problems and dubbing and possibilities of development.

In Japan, the "Benshis", whose task it is to explain to the public the scenes taking place on the screen, have initiated a campaign against the talking film, which threatens their occupation. (THE TIMES, London, 4-IV-1932).

It is expected that more than 500 cinemas will close in England if the taxes are not reduced. (TODAY'S CINEMA, London, 23-IV-1932).

The Spitzen Organization of the German cinema industry decided at the meeting which took place on April 25 to invite the owners of cinema houses to come to an agreement with film renters to abolish, in the interest of the national film production



the system of double cinema shows, that is spectacles comprising two big pictures. From now on, programmes ought only to contain one long film and a supplementary "short". In order to supply the necessary supplementary films required by this ruling, the Spitzen Organization will ask the government to import, extra-contingently, silent or sound films for a meterage superior to 500 metres. (KINEMATOGRAF, Berlin, 23-I -1932).

A Lettish financier, Mr Sechters is at present treating with the Education minister of his own country for the creation of an organization to produce national films. Sechters will offer a first contribution of 200,000 lats for the purpose. (DER FILM, Berlin, 23-IV-1932).

A commission composed of delegates of the Federation of British Industries and the Trade Union Congress has presented several proposals to the President of the Board of Trade for helping the British film industry. It is proposed to try and avoid the manufacture of cinematographic films of a banal character which have no other purpose than to be useful to the requirements of contigenting. It is also proposed not to accept films the price of which is below a certain figure. (THE TIMES, London, 26-April 1932).

### **Labour Apprenticeship.**

LE GÉNIE CIVIL of Paris (19-III-1932) speaks of the cinema in the superior commercial schools introduced by the professors of these schools themselves in order to collect films suitable for their educational programmes. The last two films were shown in halls belonging to the Commune of Paris. A film on the manufacture of metallurgical coke was produced by Professor Cantagrel; another on the glass industry was made by Professor Meyer, teacher in the High Commercial Studies School' in collaboration with

the glass-workers syndicate. Both films have animated drawings by M. Danil.

During Education Week at Chesterfield a film will be shown illustrating the successive phases of childrens' education up to the time of their preparation for their various professions. (THE DAILY FILM RENTER, London, 26-IV-1932).

The longest sound film in the world will be made at Moscow and Leningrad this summer. The film will be in ten parts, with a total length of 25,000 metres, and its purpose is to instruct young men aspiring to become drivers of automobiles. In view of the continually growing automobile production, it has been thought necessary to start intensive motor education of workmen. Beginning with November, the film will be shown contemporaneously in 20 cities. Special teaching by experts will accompany exhibition of film.

### **Labour Industrial Film.**

The big industrial propaganda film, which can be either a film of general culture or of technical instruction, continues to increase in all countries. In its April number MOVIE MAKERS of New York enumerates a whole series of such films, stating them to be pictures of the highest interest. Under the title, "The Largest Engineering Instrument", Mr C. Presgrave has illustrated the manufacture of the "Universal Testing Machine". Mr. A. Le Neve Foster has made a film on soap-making entitled "The manufacture of Carbolic Soap". The General Electric offer a film on the manufacture of paper, "The World of Paper". In the picture, "The Photo Offset Process of Printing", the Photographic Co. of America illustrates a new process for pulling proofs. VISUAL EDUCATION NEWS (Lawrence, No. 4, March) announces that the Bureau of Visual Instruction of the University of Kansas offers a new film of an industrial character, of 16 mm. size, entitled "Concrete and its



uses". The C. W. Briggs Company of Philadelphia has organized a cinema projection school of mechanics for teaching purposes.

The General Electric Co., moreover, presents a film of an industrial type entitled "The Conquest of the Cascades". (MOVIE MAKERS, New York, No. 5, May 1932).

THE FILM DAILY (New York, 30-III-1932) communicates that the "Metropolitan M. P. C. has made for a great automobile factory a propaganda film to be shown in more than 6000 cinemas in the United States.

In France the "Comité national des Exportations coloniales" has put into circulation for those interested in the matter a film on the French textile industries. The film is in six parts and deals with the wool, cotton, linen, silk, artificial silk and dyeing industries. (L'AMICALISTE, Paris, No. 65, March 1932).

### **Labour and Advertising.**

Advertising films are largely used in France by the most important industries. Films of tourist propaganda are also numerous, and are made in collaboration with the Touring Club and the National Touring Bureau. (LA CINÉMATOGRAPHIE FRANCAISE, Paris, 26-III-1932).

### **Labour, Agriculture and the Film.**

The committee for agricultural instruction in Middlesex has organized in agreement with the authorities of the county of Hertford, a series of conferences for young agriculturists. For the first time the conferences were accompanied by the projection of sound films illustrating agricultural subjects. The success of the projections was such as to promise a development of the idea. (THE TIMES, London, 21-III-1932).

The "Zentralausschuss für Landspiele" the objects of which are bound up with the education of the rural populations of Germany, offered last year on loan about 2800 films of instructive and recreative material for a total length of 7,500,000 metres. The organization also procured films for numerous agricultural schools, superior schools of veterinary science and universities. One film much in request was "Deutsche Schütz, deutsche Arbeit" (Germans, defend the products of your soil!) which shows the importance of agriculture in the nation's economy (DAS LAND, Berlin, No. 4, April).

C. Michael Coissac, in a note in "Cinéma agricole", points out that thanks to the activity of the permanent commission of agricultural Cinematography, France possesses an agricultural cinema school of the first rank. (LE CINÉOPSE, Paris, No. 152, April 1932).

### **Technique and the Film.**

In order to make all the scenes of a film in a studio, the Austrian engineer Joseph Jellinek has found a way of projecting in the studios backgrounds taken in precedence, and then continuing the making of the film with the actors. (THE NEW YORK HERALD, Paris, 28-III-1932).

The Society of Motion Picture Engineers has organized in the Los Angeles Museum an exhibition of thousands of objects illustrating the systematic development of the cinema industry. (PUBLIC INFORMATION FROM THE SOCIETY OF MOTION PICTURE ENGINEERS, New York, 13-III-1932).

Engineer Donovan Foster has invented a new apparatus permitting stereoscopic effects in cinematography. (MOTION PICTURE DAILY, New York, 21-IV-1932).

E. W. Nack of Berlin has explained the working of a new slow motion camera in-

vented by the Japanese Professor Suhara. The apparatus, which can register 60,000 images a second, is under examination by the superior Technical School of Berlin. (FILM KURIER, Berlin, 23-IV-1932).

The "Film Kurier" of Berlin, in its April number, notes the extraordinary progress made recently in map-making cinematography thanks to the new "Repulsor" rockets, which allow of panoramic visions at great heights.

The Triergon-Musik A. G. Society of Berlin has taken out a patent for a new process of registering light and sound. (FILM KURIER, Berlin, 23-IV-1932).

The FILM KURIER of Berlin (30-IV-1932) carries the description and the method

of using the *Agfa Schmal Vergrößerungsapparat* for enlarging reduced size pictures.

The "Film Kurier" of Berlin, of April 30th, reports a description of a new machine in three dimensions for animated drawings. The apparatus is the work of Messrs Schulze and Müller of Berlin.

The Western Electric announces the creation of a new model of audiometer for the scientific measuring of auditive capacity. The price will be about 50 % below the type generally in use. Thanks to its special construction, it will permit the simultaneous examination of about 40 individuals. (LES ACTUALITÉS CINÉMATOGRAPHIQUES INTERNATIONALES, Paris, Nos. 979-989)

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# Bibliography

*Cinema against Cinema. (Elements for an attempt at organizing the Educational Cinema in Brazil.*  
By J. CANUTO MENDES DE ALMEIDA. 1 Vol., 224 pp.

This volume sets forth the great movement proceeding during the last few years in Brazil in favour of the educational cinema, of which the author is one of the stoutest supporters.

As the title indicates, and a brief preface by Lorenzo Filho confirms, the volume defends, in a concise and expressive manner, the thesis that the evil of the cinema must be cured by the cinema, and consequently film productions capable of dangerous effects on the minds and spirits of young folk should be annulled by the beneficent effects deriving from well organized forms of educational cinematography.

The volume is in five parts, in which the author examines the historical development and the present conditions of the technical, artistic, intellectual and moral aspects of the cinema in a manner that is simple and clear. There are numerous illustrations. An appendix treats of the work carried out by the General Education Department in Brazil in favour of the educational cinema.

MORRIS RYSKIND, C. F. STEVENS, and JAMES ENGLANDER. *The Home Movie Scenario Book*. Published by Richard Manson. New York, 1927. 174 pp. \$ 2-50.

The ever increasing number of cinema dilettanti will welcome this publication with unfeigned interest. Beside more than 20 scenarios of easy and practical realization by people without much or any experience, there is included in the second part a brief manual where the technical notions, a knowledge of which is necessary for everyone who, even for amusement, deals with cinematographic production, are included. It is no gratuitous assertion on our part to say that these amateurs of the cinema are on the increase. The fact is confirmed by a recent news item in the American paper "The Film Daily", which states that there are over 300,000 machines for taking pictures with films of 16 mm. at present in the hands of American amateurs.

*Guida Film*. The Film Agency has published the first cinematographic guide which provides a complete list of all the bodies, associations, firms, establishments, traders, artistic directors, actors, journalists, and in fact of all those who develop their activity in the Italian cinematograph world.

The volume is very useful and an authentic vademecum for all those who have business contacts with cinematography. Price, Lire 5. Agenzia Film, Via Campania 8, Rome.

ROBERT FLOREY. *Filmland. Los Angeles et Hollywood, les capitales du Cinéma*. Paris, 1932, Editions de Cinémagazine. 527 pp. (With Photographs). Price, 10 Francs.

ROBERT FLOREY. *Deux ans dans les Studios Américains*. Paris, 1932. Illustrated by 150 drawings of Joë Hamman. Paris, Publications Jean Pascal. 273 pp. Price 10 francs.

These two books of Robert Fleury consist of a collection of notes, observations and interviews made by the author in California. The various methods used by the big producers of pictures and their operators are passed in review. The technique of American studios is examined, and the two volumes are rich in anecdotes and descriptions of the private lives and careers of the most famous screen artists. The purpose of the volumes is especially informative. They have been written for those who would like to have an idea of the inner workings of an American film studio and see behind the scenes.

An alphabetic list of existing studios and of the independent companies in California, with their addresses, and a brief glossary of American cinematographic terms, are included in the volume *Filmland*.

FRED DANGERFIELD and NORMAN HOWARD. *How to become a film artist*. Published By Odhams Press Ltd., 39 King Street, Covent Garden, London W. C. 2. 99 pp.

The plethora of artists, or rather the plethora of actors who think themselves artists which for some time has invaded Hollywood renders the publica-

tion of this book, with the ingenuous title "How to Become a Cinema Artist", superfluous. It is not from abstract rules or books, but rather from the actual words of the stage manager that new screen stars learn the rudiments of their art today. Only those excel in it who can draw understanding and enthusiasm from the depths of their souls, those who live each of their parts intensely, thus giving the spectator the illusion of reality. Though what is asked of the cinema is generally an hour of oblivion, and though it is to the unreal that we

turn to forget the life we live, nevertheless it is a universal demand that the unreal take on the appearance of the real — a vain and hypothetical reality in which, momentarily, real existence is submerged.

So if the rules and precepts laid down here are insufficient for the task, it must be admitted, however, that in some chapters of more general interest to the reader the authors give us descriptions of cinema studios and a definite idea of the immense work which is involved in producing a film.

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## THE CINEMA AND THE RURAL EXODUS

By C. Legras

Everything in the world has its good and bad side, every medal has its reverse, and as Prudhomme said, it is necessary to know how to use a sword both to defend or attack the institutions of one's own country. The cinema, for instance, can hold the agriculturist to the land just as it can drive him towards urbanism.

Among the various classes of films, those which do not, even in theory, appear dangerous are the films of professional and technical instruction. Without filling the peasant with a desire to go to the city, they form an excellent method of teaching, and those dealing with the small industries closely connected with the land will doubtless be considered the most suitable. Such films, for instance, as those dealing with working in straw for the art of basket-making and chair-mending — a dying trade in our countryside. Everything that has to do with manures and fertilisers and the construction and repairing of agricultural machines is suitable for the country film repertory.

It should be remembered that instructive films are more tiring than others. Our educationalists have observed that the scholars of from ten to twelve years of age, in the primary schools cannot witness a projection of more than 120 metres without showing signs of cerebral fatigue. Peasants, apart from the question of their intelligence, which is not inferior, on the whole, to that of townsfolk, are accustomed to think and live in the open air, guiding their ploughs. They do not sit in a dark room facing a luminous document. It is therefore essential to offer them shows which recreate their spirit even to the extent of showing them theatrical films.

With regard to films of this type we must not forget that if they help to keep the peasants in the countryside by offering them distraction, certain of such films, stressing the attractions of city life, must be primarily considered as agencies tending to provoke the rural exodus. Luxurious halls, dances and the feminine world of Hollywood, with all its splendours, the actresses' dressing-rooms and the whole atmosphere of elegance should



be eliminated from films destined for country exhibition. There is a shortage of female labour for the fields, and at all costs care must be taken not to let the peasant women think after seeing similar films, that it would be a much better and more pleasurable thing to be able to drink glasses of champagne to the music of an orchestra than to be obliged to carry on with the hard and often unpleasant life of the country. It is useless in such cases to fight similar day-dreams by showing the opposite side of the picture: the worries, the debts, the dramas, the suicides. Man is always under the illusion that the catastrophe will not touch him personally. The gambler believes that he will win and his neighbour will lose. The soldier thinks he will be sure to escape the machine guns, while his enemy will receive the bullets. The spirit treasures the brilliant and attractive part of what it sees and forgets the rest.

Woman, especially the young woman, is the principal element in the rural exodus. In a large part of Central Europe, women work in the fields under the superintendence of a man, who, as often as not, while inspecting the work, merely idles himself. In France, in the summer, women assist the reapers. Almost everywhere the milking of the cows, a fatiguing but delicate work, is entrusted to women. The young girls therefore seek to marry by preference a man who has a distinct occupation different from that of an agriculturist or peasant on the land, a butcher, for instance, or a grocer. Still more attractive seems a barber's assistant, an employee, a railwayman. When such a young woman sees a picture show in her village, she will draw the attention of her young man to all the scenes which are opposed to country life, and if the youth has not a strong vocation for the agricultural life, he will be induced to desert it even before his marriage.

A selection of theatrical films for rural audiences is indispensable, and it will be advisable to consider the most inoffensive types.

In the first place, dramas and comedies of rustic manners may be considered. There are, however, very few films of this kind, and such as we have seen are remarkable for their absurdity. It would be easy enough to find excellent material in the Norman peasant stories of Guy de Maupassant in the romances of Thomas Hardy (*Far From the Madding Crowd*, *The Woodlanders*, etc.) in Ladislav Reymond for Polish audiences, in Gorki for Russians, in Deledda for Italy, in Frenssen for Germany. Many other modern writers suggest themselves. The search for similar material could be extended to the entire romantic field, from J. J. Rousseau to George Sand, remembering that today more truth and realism are demanded than formerly. Recent-

ly " *La Terre qui meurt* ", the masterpiece of René Bazin of the French Academy was put on the cinema, and obtained a great success in Paris for its poetry and pure and simple grace. There were no actresses' dressing-rooms but marvellous landscapes, and sunsets worth more than brilliantly lit salons. It may be that this film will not have sent back to the country any of its deserters, but, on the other hand, it has not acted as an incitement to the rural exodus, and it is in any case a film capable of being shown with the greatest success in agricultural centres. In another recent film " *Peau de Pêche* ", the return to the land is suggested with much ability, not with philosophic or economic theories, but through a simple combination of circumstances wherein the pictures of Parisian life do not show up the country scenes at any disadvantage.

The regional costumes of France have lost much of their traditional freshness. They still exist, however, in Brittany, Flanders, Auvergne and Provence. Although they have been reproduced on the screen in productions destined for city audiences, the agricultural cinema has not taken advantage of them because the problem of the rural exodus has little interest for film producers. These traditional memories of our life should be given back their historical value. The past is indestructibly connected with the present. The ancient costumes are like deep roots of the race, and if they die they leave gaps. Therefore we must not let them die.

In England, and especially in Wales, Scotland and Ireland, there is still a great deal of the ancient picturesque life which has had the good fortune to be isolated by the surrounding seas. The Roumanian and Czech popular traditions have not been utilized as they might have been. The same is the case with all the countries of North Africa, centres of European city colonization in which, thanks to Mahomet and the sun, local colour is not lacking.

Comic films can also form part of the rural repertory. Eccentric, humourous types will be always be well received by the peasants. The old novels abound with stories of this kind. Thus, the old French spirit is adapted to village life, opportunely presented. It is not difficult either to find in modern authors amusing anecdotes suitable for the plots of pleasant films. Maupassant's stories in general have a dramatic turn which ought to attract the attention of producers. Several of his short stories have been turned into stage successes, but the stories dealing with peasant life have not yet been used, although they are now no longer copyright.

The fantastic and terrifying pleases the people, and its unreality pre-

vents it from being dangerous, even if shown in sumptuous wordly surroundings. Among Hoffmann's works, for example, there is one which shows in Curlanida, on the shores of the Baltic, a pine forest, a wolf hunt, snow-storms and tempests, an old castle in which a brilliant reception is held, and where sometimes the moonlight pours through iron bars behind which the figure of a sleep-walker knocks on a walled-up door of a room where once a crime was committed. A cinema setting capable of fully satisfying the longing for the fantastic which lies deep in the soul of the peasant. So too all the ancient legends of the desert plains and the lonely wooded countryside are available. A search through the old prints of Epinal would yield a rich mine of material. There are certainly treasures of this kind in all the countries of Europe.

Along with the fantastic film, the film of adventure, with nomads and horsemen galloping across the savage plains affords precious material.

Historical films also ought to be more numerous, for they can at one and the same time instruct and amuse, and the plastic vision remains in part at any rate in the mind of the beholder.

The history of France reproduced in a hundred famous pictures has impressed it on our minds since infancy. Recently Sacha Guitry showed at the Pigalle a series of historical episodes which was really more cinema than theatre.

In any case, the film producer should take account of the rural exodus and realize its serious dangers. When the rural cinema is sufficiently developed, this will probably follow naturally.

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It is necessary to go further and actually create theatrical films with a propaganda intent to combat the rural exodus and favour the back to the land movement. It will therefore be useful to point out what are some of the essentials of this type of film.

First of all, such films should be produced specially for the object aimed at. The authors working for the cinema are not lacking in the inventive faculty or artistic sense, while several of them are celebrated dramatists. All the theatrical masterpieces, except *Faust* and the *Lady with the Camellias* — rare exceptions confirming the rule — were written directly for the stage. The same thing should come about for the film, which offers greater possibilities of transposition of the novel owing to the possibility of multiplying



pictures and scenes, remembering, however, that in the case of propaganda, no novel, however well planned and written, can substitute a new idea created for the special purpose.

The three principal elements of success are the comic sense, the sentimental side and the pictures of movement. For example, Chaplin's film "City Lights" was made exclusively for the screen, and the three foregoing elements are all to be found in it. The comic part is outstanding, and at times even seems excessive. In any case, it is evident that the incidents, though admissible in a film, would be out of place in a novel. For instance, the scenes at the Peace Monument and the blind young girl who waters her lover instead of the flowers. As the piece proceeds, the comic is joined with the dramatic as in the romantic theatre of old, which was popular because it satisfied the ideas and sentiment of the people. The dramatic action must, however, always have a sentimental background. In "City Lights", a young girl, beautiful as a cinema artiste, is blind. She is very poor and reduced to selling flowers. She is loved, loves in return, but cannot see him she loves. All these elements are well adapted for a film prepared for the rural public, which is simple and not spoilt by the vain prejudices of city folk.

Movement is a highly important feature in films aiming at rural audiences.

It is absurd to say that action is more difficult to arrange in films of rural propaganda than in other films. Not everyone is capable of writing such films perhaps, but the cinematographic art certainly possesses its own *virtuosi*.

These latter should collaborate with men who can tell them all they need to know about country life. Such collaborators could be found among literary professionals specialized in descriptions of peasant life of the simplest forms.

The kind of propaganda to be used in rural character films is even more important than the kind of sentimentality to be introduced. The peasant has not yet been spoilt by city life, but he is more intelligent than is supposed. Frontal attacks are not advisable, and demonstrations, scenes or direct visions tending to exalt simply and solely the fortunate life of countrymen cannot be recommended, just as literature when it sets out to prove a determined thing or case is liable to fail. There is no harm in showing the fatigues of rural labour, the various scourges which ruin the harvests. Indeed, the peasant, seeing such pictures, draws the feeling that he is understood and gains confidence in the creator and idea of the film. Logically too

abundant harvests of wheat and grapes should also to be shown on the screen. Country fairs, where the beasts are taken to be exhibited or sold should be pictured, and the benefits to be gained from economy, savings, buying national produce and improvements in agricultural machinery are suitable for filming. The propaganda should not be obvious, it should derive naturally from the pictures shown on the screen, it should provoke reflections and ideas in the peasant's mind almost of a personal character. We should limit our activity in casting through the screen a seed which can grow and ripen in a soil unknown to us.

It might well be dangerous to demonstrate on the screen the necessity of the agriculturist acquiring land unless a modest farm is shown adapted for passing the end of one's days in peace. As a result of economic revolutions following the great war, the land has passed into the peasants' hands in many regions and in many countries, but when it has proved in one way or another too heavy a burden for the peasant, it has become weighted with mortgages. Often it has been badly cultivated, and at the death of the head of the family has been sold, owing to the difficulty of dividing it among the heirs.

Which are the subjects best suited for use in propaganda?

One of the dominating sentiments in man and in peasants who have suffered the ironic witticisms of the city man is vanity. It is therefore a pleasure for the man of the countryside to see the city man in the country, where the latter shows up to much less advantage than the countryman in town, who manages with more or less success to make his way among the underground railways, the trams, the banks and the businessmen.

In the country the town-man shows an almost complete ignorance of farm life, cannot distinguish between wheat and oats, an oak-tree or an ash and if out of curiosity he attempts a little farm work, he becomes soon aware that he cannot plough a straight furrow or fasten a bundle of hay. If he is asked to milk the cow, he will deem the task merely an amusement, to become convinced only shortly afterwards that theory or the desire to do a thing are very different from practical knowledge.

Rural life should not be irreconcilable with artistic and intellectual culture. The great part of the world's famous artists lived isolated lives, and the confusion and flurry of modern life is not the ideal place for them to create their works. How many famous works of art bear a country place of origin? The living flames of a nation are not only concentrated in the capital or the big cities, and this does not only apply to the great names or

the so called intellectual classes, for artists, singers, poets and novelists of the first rank have come from among the people, even when they have written their works in dialect. There is also the rural artisan class, where a centre of artistic activity may be looked for.

There are two modern inventions which are continually modifying the country-side : the automobile and the radio.

In the vicinity of large cities, the villages situated near a river or a forest rapidly become populated with small employees, officials or shop-keepers who own a small motor-car of perhaps no more than 5 HP, with which they travel to and fro their business. The automobile builders have met with considerable difficulties in creating cheap models, but finally they have solved the problem with very important results on social economy. In a similar way house-builders had to face difficulties in the post-war epoch, but eventually social legislation and the fall in the cost of materials permitted the construction of a modern type of dwelling perfectly adapted to the suburban population. Through all Europe, the conditions of the rural populations in the matter of electrical communications, drinking water and roads have been vastly improved. In the country, life is much less dear, room space ampler, the air healthier, and there is far more tranquillity, especially in the evening, when silence is necessary to the spirit worn out with the day's labours. Today, thanks to the automobile, the spread of habitations on the fringes of the big cities is continually increasing. In a propaganda film this urban exodus towards the fresh air should be given its due value.

Radio too has conquered all property owners in the country and the greater part of the prosperous peasants. It is always interesting and important to know the state of the prices on the eve of fairs or country markets. Hitherto only the merchants knew exactly the movement of offer and demand in any commodity. Now the radio has placed the producers on a footing with the middle-men, and abolished isolation. The countryman can now hear a speech pronounced at Geneva or Munich, thus enjoying one of the special advantages of city life.

The importance of agriculture in the life of nations, which, apart from certain special industrial or commercial interests, comes first should be carefully brought out. If half the population of a country is rural, it is well to let the fact be widely known. The value of the wheat gathered with the value of iron, and the coal production and live-stock figures may be usefully compared. Monsieur Tardieu, when minister of agriculture, said : " I admire our automobile production, which sells its magnificent machines at



barely three times the price ruling before the devaluation of the franc, but what is a production of six milliards? Merely the value of the oats crop in a bad year ”.

It is not advisable to illustrate these and similar figures with graphs or cubes of various dimensions. The intelligence and imagination of our cinema experts should be able to contrive animated pictures and scenarios which will prove all the more convincing the more life-like they are. The importance of any trade lies in the importance which the merchants in that trade enjoy. The peasant then will feel himself the more important if we stress for him the economic, moral and social value he has in the national economy.

The difficulties of his work will fill him with a full consciousness of its value. He sees himself become in turn veterinary, mechanic, botanist, chemist and metereologist. Observation, reflection, a mixture of prudence with necessary daring can be shown to be the desirable and noble qualities of a good son of the land.

This is a summary and synthetic note of our suggestions, to which we will not add anything else. Our intention is only to draw the reader's attention to the problem of the cinema and the rural exodus. If the reader has followed us, we can be sure we have done our work.

*(Translated from the French).*

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# **THE RESPONSIBILITY OF SUPERVISION FOR THE USE OF SILENT AND SOUND MOTION PICTURES**

**By Thos Finegan**

In the treatment of the subject assigned me I shall make no discrimination between silent and sound motion pictures. What I shall say in discussing this subject will apply with equal force to either of these types of motion pictures. It is assumed, of course, that the type of picture used will be that which is best adapted to the specific purpose of each occasion.

The adaptability of the film to the subject under consideration, the place where it is to be shown — whether in the class-room or auditorium, the grade of pupils who are to be instructed, and the purpose which the teacher has in mind for its use, are all factors which teachers and school officials should wisely consider in determining which type of picture shall be used.

For years motion pictures were considered an agency of diversion or entertainment, instead of an aid to instruction. They do not receive today, in many of the schools in which they are used, the commanding consideration which their demonstrated value should be accorded. There are, fortunately, school systems whose supervisory authorities have given serious and scientific consideration to the use of motion pictures. Their use has been planned with special regard to their pedagogical value. These systems are getting the results in class-room work which justify the expenditures made for this service.

Within the last decade, the rapid extension of the use of motion pictures into new fields, solely for instructional purposes, including industry, mechanics, business enterprises, research and educational institutions, has revealed the potentiality of the film as a teacher's aid or tool in class-room instruction. This use of motion pictures has brought to their support a large group of men of affairs and influence in every populous center of the country. The press is practically unanimous in support of motion pictures as an educational agency. This constantly increasing prestige of motion pictures in education, makes it incumbent upon all teachers and supervisory authorities associated with the schools, to obtain a professional and comprehensive knowledge of the possibilities in the use of this agency of power in the class-room.

To fix responsibility for the supervision of this type of service in a school system, the supervisory authorities should possess an unqualified appreciation of the value of such service, and a clear understanding of the function and possibilities of the motion picture in the class-room. A sound, adequate system of supervision of motion pictures is not possible if these conditions do not prevail. Without such supervision, there will be great loss in the results that may be achieved.

Teachers and supervisors may properly inquire, what proof is there of a measurable value of the service of motion pictures in class-room work? The proof is abundant. This question is no longer a mere academic subject. The Eastman experiment under the supervision of Freeman and Wood in 1928, and the Yale experiment in the same year, under Knowlton, proved that films which were properly edited and correctly used in the classroom, render significant aid to the teacher and to the pupil.

Since these experiments were reported in 1928, several studies of the value of motion pictures in class-room work have been in progress in England. The results of these studies have recently been made public. The standing of the organizations and of the educational leaders who sponsored these studies, give the results reported unusual weight. These studies were made by the National Union of Teachers of the Schools of Middlesex, the London Historical Association aided by the Carnegie Foundation, and the British Commission on Educational and Cultural Films.

The results shown by these reports confirm in nearly every particular those reported in the Eastman and the Yale experiments. They reveal not only a substantial gain in the rating or standing of pupils, but what is of greater significance, they show that motion pictures are a distinct help in achieving better results in many of the vital class-room objectives. Moreover, the basic principles suggested in these reports for the development of class-room films, are in complete harmony with the principles outlined in the Wood-Freeman and the Knowlton reports.

It is not possible in the time limit assigned me to discuss all the advantages afforded by motion pictures, but it is important, for the purpose of this paper, that we should consider a sufficient number of outstanding advantages to obtain an intelligent understanding of the real pedagogical service which films are capable of rendering in class-room instruction. We cannot properly allocate their supervision without this evaluation. We will, therefore, discuss briefly some of the chief claims of the film.

The reports of the English studies as well as those made in our own country point out specifically that the usual criticism that films lead to intellectual inactivity, a mere passive mental attitude of looking at the picture is unfounded. They show that the direct opposite effect is produced. The attention of the children is not only held, but their mental alertness is aroused to a greater degree than when the subject has the usual oral presentation. The questions asked by the children, their discussion of the subject after the film has been shown, and the reading pursued by them in their eagerness to obtain a more comprehensive knowledge of the subject, is proof of the stimulating effect of the film. *The film, therefore, increases the desire to learn, and stimulates the pupil to increased effort.*

Such reports further show that motion pictures have demonstrated their ability to aid children to express orally and in writing exactly what they have seen in the picture. The facility to express what the children had visualized was not only stimulated, but accurate observation of what occurred in scenes, processes and situations was cultivated. The ability to see things precisely as they exist or occur, and to describe them clearly and concisely is a quality of class-room work that pupils need to practise and that teachers need to emphasize. *The film, therefore, stimulates accuracy of observation and facility of expression.*

But these reports state that the film brought remote events and interesting objects



of olden times nearer to the pupil. It presented these in the natural order, environment and process of their being. It created a setting that gave the subjects pictured a realistic value. It provided the material which induced the child to reconstruct these affairs into a living reality, and enabled him to visualize in a comprehensive manner the basic thought, the very heart of the lesson, which, without the film, must be brought within his mental grasp by the use of the textbook or other printed material and such verbal explanation as the teacher deemes wise to make. *The motion picture, therefore, develops the imagination and aids interpretation.*

Furthermore, one of the most general results revealed through these studies was the stimulus which the film gave to the development of the initiative of the children. The self-activities of the pupils were set into operation at once. The suggestion of the teacher was not required, but of their own volition the children began to reconstruct at home and in school, not only scenes of native life, of landscapes, of animals in their natural habitat, of machines in action, and various enterprises, but they also began to build original scenes and objects suggested to their minds by the motion picture. *The film proved, therefore, to be a potent agency in the development of the creative powers of the child.*

There are many problems in the complex civilization of our times whose difficulties may be solved, or at least very much ameliorated through the viewpoint of life which the class-room impresses upon the coming generation. Very much of the trouble involved in this situation is due to the difference of opinion between the relations and the rights of capital and of labor. This situation has been much improved during the last quarter of a century. No better proof of the truth of this statement may be offered than the lack of serious disturbance throughout the country during the past two years, which has been one of the most disastrous economic periods in the history of the nation.

The work of the schools has had much to do in bettering these conditions. The class-room teacher in her daily work of interpreting the curriculum and in training for citizenship the millions of youth who have gone through the schools, who are now numbered among the employees and the employers of the nation, are entitled to share in the credit for this improved social order and stability. There is yet much hard work ahead of the school and the teacher in this practical field for the improvement of mutual understanding between these two great forces. The school and the teacher must be provided with every necessary instrumentality of instruction to render this imperative service.

The satisfactory solution of these problems depends upon two conditions. One of these is that every man who works, no matter how menial such labor may be, shall have an appreciation of the value of his service not only to his employer, but to society in general. The laborer must realize that the service he renders is beneficial to all other men. The other condition is that the employer of labor shall be able to make a clear and impartial evaluation of such service and shall accord it an award which equity and justice require.

To reach this common ground, labor and capital must understand the interdependence of mankind and the interrelated interests of our social and economic affairs. Laborers, farmers, manufacturers, transportation corporations, financial institutions and professional workers are each dependent upon the other for compensating returns on

their investments. If one is prosperous the others will be prosperous. If the business of one is depressed, the business of all the others will be depressed. Cooperation is the great need of all these groups. A clearer and broader knowledge of the fundamental aspects of human relationships must govern their conduct. *The motion picture is an agency through which these basic economic principles may be portrayed with understanding and dynamic power.* Through no other agency may these complicated interests be presented so clearly and effectively.

It is impossible to enumerate even the various ways in which the film may aid the teacher. There is, however, an additional outstanding service of the motion picture which supervisory authorities must recognize. The chief objective of all classroom work is to train children *to think* — to think *straight*, and to do their own thinking. The teacher should never attempt to think for his pupils. The teacher who attempts to guide the thinking of his pupils along his own viewpoint, is doing them great harm. The information acquired through instruction, through reading, or through contacts of various kinds, and the imagination and genius that is stimulated and developed are simply the materials and tools which are to be used by a child in analysing his problems and in the development of his own power to think them through and reach sound conclusions.

Sustained concentration is essential to clear thinking. A device which aids a pupil in concentrating all his mental powers on a subject will enable him to see more aspects of the problem and to see them more clearly and accurately. A pupil who acquires the power to concentrate will become more alert in reaching conclusions and in forming a sound judgement. A pupil who acquires the habit of concentration will be able to coordinate all his mental powers and center them in an orderly, logical and effective manner upon any problem which he attacks.

The constant practice of this type of work develops the emotions and imagination, cultivates the powers of observation, and encourages original and independent thought and action. A pupil who has acquired these intellectual qualities will use them more and more in his school work. He will use them in his attack upon problems which he meets out of the school. They will become his great asset when he assumes responsibilities in life.

One of the modern devices used in making films is the "fade-in". When a word is "faded-in" and the arrow or finger points to a particular point or object in the scene, the child recognizes it at once as something upon which emphasis is placed. There is no distraction to the child whatever, neither is there confusion nor interruption. There is a distinct gain in concentration and, therefore, in thinking power. *Motion picture, constructed on a correct technique, will compel a pupil to think — to do his own thinking*

Research and the invention of new devices have made photography one of the most effective agencies in the field of education. In addition to the fade-in, we have the close-up, the animated drawing, slow motion and photo-microscopy. All these aids have made photography a close rival of printing. By its use events and things may be reproduced and made exact and real. It is applicable to every interest and activity in which mankind has an interest.

The conception of the use of the motion picture in education, therefore, should be upon the broad view of its universal and practical service and not simply on the aid



it may give in daily instruction, important as that service may be. The larger consideration is the development of initiative, responsibility and decision of character. Certainty of one's grasp of the details and fundamentals of a subject is essential to successful work. An instrument which aids in these aspects of study or labor, gives one self-assurance in the performance of one's tasks. The motion picture serves all these interests. It portrays with impressiveness the symmetry and beauty of all organized forms of life. It unconsciously cultivates an appreciation of the artistic. It is not only practical in its service, but it adds refinement to the intellectual fiber. It affords opportunity for training in the profitable use of leisure. *The motion picture, therefore, is capable of being made an agency of incalculable value as a cultural influence among the masses.*

With this knowledge of the educational value of the film, and the possibilities which it possesses, what recognition should teachers and supervisory officers give it in our national program of education? Films should first of all be regularly supplied to all the schools in a system. The haphazard manner that is now followed in many systems in showing films occasionally, without a definite plan and objective, is of little, if any, value. The wise use of teaching films should be a part of the regular class-room procedure. The films should be placed on a level with printed texts. They should be selected with a discriminating knowledge of their fundamental and comprehensive qualities, similar to the method prevailing in the selection of textbooks.

There is no division of opinion among teachers on the necessity of integrating the content of the film with the printed text and with the instruction related to the subject it covers. The whole purpose and service of the motion picture, including the type of film selected, when it should be shown, and all other aspects of its service, are so completely and pedagogically associated with the curriculum that the questions involved in its use are purely curriculum problems. This service requires the highest type of ability and scholarship which a school system possesses. *The use of motion pictures, therefore, logically comes under the scrutiny and control of the authority which organizes and supervises the curriculum.*

The American plan of education is one of state systems. Each state in the Union has a State Department of Education. The chief function of such Departments is to exercise leadership in education and to furnish assistance to the schools which these institutions cannot generally provide for themselves. One of the subjects in which many of these departments have rendered effective aid has been in the development and promulgation of courses of study. To make such courses conform to social and economic needs, several State Departments have developed a staff of subject specialists or research workers, who are making continuous studies of curriculum needs.

The close relationship between visual aids in instruction and the curriculum resulted in the organization many years ago, of a division of visual instruction in several of the State Education Departments. These divisions have rendered valuable aid to their schools by supplying still pictures and slides. Some of these divisions have enlarged their service in this field by including motion pictures. In some of the State Departments of Education, an Extension Division has rendered similar service. In other states, museums and state universities have pioneered in this field. The use of films would contribute much more effectively to education programs, by proper assistance and leadership of State Education Departments.



The intimate connection of motion pictures with the curriculum makes their use in the schools a subject on which State Education Departments should exercise a leadership on a plane with that which they have already assumed for the curriculum. There are phases of every subject included in a modern curriculum, to which the motion picture is not adaptable. Pictures should never be made on these topics. Teachers should waste neither the funds of the schools nor the time of the pupils on pictures of this type. The test of any film used in the class-room should be, is this film adapted to the subject, does it accurately portray the theme, will it improve and enrich the instruction sufficiently to justify the expense incurred and the time consumed?

The general trend in the administration of education is to vest large supervisory control in State Education Departments. This trend is especially true in the training and certification of teachers. Teacher training institutions have a responsibility in all affairs pertaining to the curriculum and to class-room and procedure. Ample provision should be made in these institutions for instruction in the economic and pedagogical use of these modern aids in teaching. Teacher training institutions should be laboratories in which every phase of the value and use of teaching films is thoroughly tested.

The professional leadership of State Education Departments and the technical and pedagogical assistance of Teacher Training Institutions, will result in the economic and profitable use of motion pictures. But whether leadership and supervisory service is or is not provided by these sources, each separate unit of administration in a state system should provide adequate supervision in the selection and use of these aids. The school system in many of the cities has a division of research and curriculum. These divisions have the literature in general which has been made available in the extensive studies and experiments that have been made in curriculums. In many cities such divisions are equipped to make, and actually are making studies of their own needs. They are making valuable contributions to curriculum-building. In many other systems a committee has been organized from members of the supervisory and teaching staff, which is doing commendable work in adapting their courses of study to national as well as to local needs.

Several of the leading city school systems of the country maintain a division of visual aids, and have placed a director at the head of it. The director of such a division should be a well trained and experienced teacher. The director should have the general supervision and control of the service of such divisions as is generally exercised by the directors of other divisions. The superintendent of schools and his assistants should give the same detailed, scientific study to the work of this division that they give to other divisions. In other words, this service should be placed on a par with that of health, art, vocational training, research and curriculum studies, etc.

The director of the division should be the coordinating agency between his field of service and that of other divisions and other supervisory authorities. His chief work is to organize and administer his service so as to meet in an efficient and economic manner the special needs of every branch of service in the system.

All these agencies of curriculum service should give special study to the instrumentalities which are capable of aiding the class-room teacher in illuminating and enriching her daily classroom work. This is especially true of an instrument of such significant help as the motion picture has been proved to be.

The supervisory and teaching staffs of the schools of the country should be as capable of selecting and using motion pictures as they are competent in selecting and using textbooks. The teaching profession should develop the type of film which will be most helpful in their work. The profession will soon exercise this influence in the making of films if all the interests and obligations which I have specified are discharged in the study, the use, and the adaptability of films to their intended purpose.

There is great need of extensive research in the technique of making films and in their use. When the film is given adequate supervision and the teachers of the nation have centered their attention on it, much valuable information on these questions will become available. Films will then be given much larger use in the schools. When they are generally used in the schools, we shall have films affording richer teaching material, and at much lower prices.

Many of the problems involved in this type of service can be solved in no other way than by the practical use of motion pictures under adequate supervision of the profession of the country. For instance, what type of film provokes critical ability? When should a film be used as an introduction to a subject? When should it be used for review purposes? How extensive should be the comment of the teacher? How often should a film be used? When should the film be stopped for comment by pupil or teacher? How extensively should subtitles be used? What feature of a film makes the strongest appeal to the pupil? Do boys and girls have similar interests in a film? There is great need of reliable and scientific information on these and scores of other questions relating to the technique of making films, and also in relation to their use. The trained, effective, resourceful teacher is the one who must determine the solution of these problems.

There should be adequate check on the use of films. The film should not become the slave of the teacher. Time should not be wasted in viewing films. The film should be used only when it serves a class-room need. It is not to be used to relieve pupils of work. It is to be used to stimulate interest and work. No film or other agency should ever be taken in the class-room which lessens in any way the influence of the teacher. The most vital influence in the class-room is the teacher. The prestige of the teacher with her pupils should never be diminished. The commanding respect for, and the influence of the teacher must always be supreme if the teacher is to remain a powerful force in the development of character.

# ACOUSTICS IN EDUCATIONAL SOUND FILMS

By E. Thielmann

The sound and talking film continues its triumphal march in the cinemas, and in addition to a large repertory of theatrical films, we have already a complete series of educational and cultural films which permit us to observe the possibilities, hitherto unsuspected, of this new technical conquest of the film. From many points of view, a rational consideration of the acoustics of the educational talking film provides a much graver problem than is the case with the film considered as a spectacle.

The choice of the sound or talking film is much more important in the educational than in the theatrical field. As is known, there are two types of sound film which are quite distinct, the gramophone synchronization system and the photo-electric system. The difference lies in the fact that in the first system, the sound (words or noises) are reproduced by a disc which is synchronized with the movement of the film, while in the second case, the acoustic part is registered on the film itself. The synchronization, that is, the relation between movement and sound both in producing and reproducing is therefore better in the photo-electric method, since this inevitably reproduces the sounds and movements as they were registered, and all film images are copied naturally from life both as to movement and sound. This does not mean that it is impossible to obtain by means of the gramophone system an exact synchronization of sound and movement, but the perfection of the correspondence depends on a much greater number of factors than is the case with the other method.

The photo-electric method may be considered then as being the best for the purposes of the educational film.

We must remember that, in a great number of cases, the scientific value of the educational film lies precisely in the automatic correlation of sound and movement. In some cases indeed, the slightest disconnectedness between sound and movement, even if of an almost imperceptible character or so little appreciable as to make no difference in theatrical films, can diminish the value of an educational film.

Nor should it be forgotten that educational films are not only prepared for exhibition in public cinemas, but to a larger extent in schools, associations, and institutions where it is desirable that the film be as easy to handle as possible. Public halls and cinemas have a well trained technical staff for whom the difference of systems has little importance. Consequently, when the gramophone system is used the operator has always at hand an assistant to manipulate the discs. Photo-electric machines can, on the other hand, be worked by a single person, and in the schools, the teacher himself can operate them.

With regard to the acoustic part of the educational sound film, it is possible : 1) to register on the film the movements and the sounds of the subject to be taken as a simple



document or fact without any explanatory text ; 2) to interpolate in certain determined passages explanatory phrases between the movement and the sound ; 3) to make a silent film and then synchronize it after with a spoken conference. It is best, however, to decide each case on its merits.

If the instructive value of the film depends solely on the movements and the sounds, the first method will naturally be chosen. Simultaneous registration of determined passages of an explanatory text may be recommended especially when the movements and the sounds might fail to bring out with sufficient clearness a passage essential for the understanding or intuitive appreciation of the film. As, for instance, when in technical or scientific films, it may be necessary to draw the spectators' attention to a physical phenomenon at the very moment that it is being projected, or when the explanation of a phenomenon is not clearly and definitely enough revealed by the sounds and movements. Ethnographical films showing costumes and manners sometimes come into this class. The explanations must in any case be concise and exact. It should also be remembered that the acoustical accompaniments of singing or music cannot be suppressed during the comment, but can be given in a muted form to permit a clear understanding of the comment. An instance of this occurs in the registration of national dances, the meaning of which cannot be completely gathered without some comment. Some pictures that do not offer the possibility of sound present certain difficulties as, for instance, films on botanical or aquatic fauna subjects. In these cases, a too detailed comment may be useless and even harmful, especially for those pictures where the spectator can make his own comment. For instance, in an instructional film dealing with the influence of light on plants it is not necessary to say that the plants turn in one direction or the other, for the spectator sees this himself, but it should be explained why they turn preferably in one direction rather than in another.

To fill in the silent passages between the explanations in educational films of this type it is useful to introduce some action. Thus a botanical film can show a teacher walking with his scholars and giving them explanations of the various plants encountered. Parts of the film treating of plants may be shown in close-ups, or only those parts of the plant requiring comment may be exhibited. In films of this character, intervals of repose may be secured between one picture and the next by starting discussions among the students on the teacher's explanations. It is evident, however, that it is not necessary to show on the screen the pupil whose voice is heard. The demonstration of the movements or the parts of the plant and a reproduction of the students' questions and remarks is sufficient.

With regard to the third system of synchronization, this should be used only when it will not damage the scientific value of the film. The process of adding a sound registration to a silent film can be used, of course, for all films taken before the introduction of the talkies. Moreover, some films cannot be directly sonorized owing to the cost of the special apparatus and the transport expenses. The educational film-maker must often be affected by this fact. Consequently scientists and amateurs often take fragmentary pictures capable of forming part of big educational sound films, and in almost all these cases the acoustic part must be added later.

For the cultural and educational film the sound part may take the form of a conference or comment as in the case of botanical or marine fauna films. In such cases,

whether the sound is registered simultaneously or added afterward is of no importance, provided the synchronization is well done. Or there may be the exact and natural reproduction of sound and movement, when the perfection of the synchronization becomes of the first importance for the large majority of educational films. Another question interesting the users of educational sound films is the reproduction of the particular quality of the voice. Any sound, whether it be in the form of words or music or any other acoustic phenomenon has timbres which vary according to the size of the place where uttered or made and according to whether made in the open air or not. Various other factors, such as the way the walls of a room are draped or covered or the presence of people have their effect also. And since there is always a notable difference between the place where the sound was registered and where it is reproduced, a certain difference in the timbre of the voice will always be present, which is likely to undergo further alteration in the amplifier and the loud speaker. It is not therefore possible in the present state of cinematographic technique to register a sound film so as to be able to secure a mathematically exact reproduction of the timbre of the sounds. Though the matter is not of the first importance, care should certainly be taken to come as close as possible to exact reproduction. We may give as an example the filming of a bell foundry, where the resonance of the various metallic alloys has its instructional and scientific value. The matter is also of interest to radio technicians who are engaged in a special effort to solve the problem.

*(Translated from the German).*

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# **THE CLOSE-UP**

## **ONE OF GREATEST TECHNICAL AND ARTISTIC ADVANCES MADE BY THE FILM**

By **C. H. Barnick**

One of the most important advances in the development of the film occurred on the day when, for the first time, a cinema camera, furnished with a Jupiter lamp, was brought close up to the face of a cinema actor, and the "close-up" picture was made. This event marked an important line of differentiation between the cinema and the stage. The advent of the close-up marked out an individual path for the film, and made it what it is today : an artistic microscopy of acting.

If we watch an actor on the stage, we can only see him in the whole. If he laughs or weeps, if he speaks a monologue in angry mood, it is always the whole man who laughs or weeps, the whole of an angry person that we see. Thus, the actor forms in a certain sense a convention apart. He is an indivisible being, a unit that cannot be destroyed, or resolved into various parts.

This was originally the case with the film. Formerly the film was merely the transposition from the plastic stage to the two dimensional screen, with, additionally, the surrounding setting or landscape.

Then came the close-up, and suddenly the actor, till then indivisible, was split into a thousand separate fractions of the event in course of being acted. With the close-up, it is possible to differentiate fractions of a smile, the twist of the mouth, or an eyebrow raised in wonder, and keep the pose for a whole scene.

Complete dramas or entire comedies can be revealed by the close-up in an actor's or actress's face, but who would have thought it possible before the introduction of the close-up? The finest of opera glasses will not, even in the best circumstances, allow a spectator at a theatre to see the actor's face torn with anguish, save in natural size. But the face does not live a life of its own. It is only the mimic accompaniment of the text, and joins this in an indivisible unity.

This is the reason why certain little peculiarities and mannerisms of celebrated cinematographic actors have a very great importance, and have become identification signals for the enthusiastic public. Chaplin's moustaches, Douglas Fairbanks' luminous mouth, Harold Lloyd's eyes, with their half ironic half stupid expression would never have reached world-wide fame had their owners been stage actors instead of film stars. Charlie Chaplin's down at heel boots, or the good-natured childish face of Jannings, or the coquettish laugh of Lya de Putti would never have obtained on the stage the effect they make in the film with the close-up.

Long before close-up was thought out, Urban Gade wrote that the film was not for psychological dramas, that it ought not to represent scenes limited to theatrical litera-



ture, but, on the contrary, as an exponent of animated pictures, it should simply transport the spectator into a fantastic world of fables. Such a statement from one of the most theoretical of stage managers would perhaps have been accepted if the close-up had not opened a new path for the film that, namely, of the interior dramas reflected in psychological details rendered visible.

Once a film was made in which nothing but hands was shown. Imagine a stage play where such a thing happened! Why should we not have in a near future the possibility of seeing films showing us only the tragedy of a pair of eyes, or the ironic play of the mouth? Films which would be all close-ups and advertised as such.

With the possibilities given by the slow motion projector and the speeded-up film, the close-up is so far the biggest artistic advance made in the film world.

*(Translated from the German).*

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# RESEARCH AND PREPARATION IN MOTION PICTURES

By **Tarbotton Armstrong**

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With the progress of civilization, research has become an essential part of modern life. Comparatively few persons engage in research activities, but the influence of these few is boundless, even if the personal rewards received are sometimes negligible.

To research and experiment the motion picture owes its existence. The drama of the legitimate stage existed before the invention of machinery, lighting, artificial scenery, or anything else. The only requirements for a play are actors and an audience — and some outline of a play. In the case of the *Commedia dell'Arte*, even written plays were not used.

The case of the motion picture is entirely different. It was only after considerable research that cameras and, later, motion picture cameras were developed. Likewise, about a quarter of a century elapsed between the discovery of motion pictures and the perfecting of accompanying sound recording machinery.

In the mechanical development of the motion picture, the value of research work has generally been fully appreciated. However, one of the great needs of the film industry at present is a museum adequately equipped to store and exhibit old forms of motion picture equipment, and to have it available for study with full descriptions of what is often obsolete material.

A museum of this type has been started at the University of Southern California, but at present it has neither the space nor the endowment to do anything like what

might be done on these lines. The project should receive fuller co-operation.

While the main value of the motion picture is entertainment value, there is also the educational feature and the fact that, regardless of what may be the true facts, the impressions given by the motion picture are liable to remain.

The motion picture has a distinct advantage over the spoken legitimate theatre in that spectacular scenes are far more within its financial possibilities. A scene is done only once, and that for an audience of millions. Consequently, it is possible to do things upon a much larger scale.

Many of the inconsistencies of motion pictures are due, not to the expense of eliminating them, but to the carelessness and lack of thought often exhibited by both writers and directors. What is really missing, incongruous as the statement may seem, is a proper combination of science and art.

The motion picture industry is overburdened with systems and technicians. Every attempt is made to get something done that will please the general public, and to get it done as quickly as possible. Of course, it is true that the big companies have their own theatres to keep supplied with pictures, but better pictures mean longer runs.

The motion picture offers a great field for educated men and women — if they are given a chance to break in. Eventually, the motion picture field will be taken over by college graduates, or others especially

trained. Many of the professions into which the colleges are sending their graduates are over-crowded — so the field of the motion picture will become a desirable one.

Speed is one of the greatest evils of the motion picture industry today. Some companies rush through a programme, and then close down for several months.

The great interest in stories is the unusual. Creating this by continually bringing in ridiculous coincidences will end by irritating the cinema public.

Veterans of the world war are often extremely critical as to proper depicting of conditions during the great struggle — often to the point of wishing to sacrifice the story to some minor point of realistic presentation.

The World War as a theme has been widely used, in fact over-used. Some of the pictures and pathetic incidents have been so badly overdone as to become almost comedy. But there are no doubt hundreds of angles to the World War which have never even been touched upon.

Of themes of the past, there is only one which has been overdone and that is the "Wild West". The unfortunate part of it is that many of these "Westerns" have been of inferior grade, while the best ones have often copied from each other.

There is a succession of type sheriffs, outlaws, Indians, covered wagon caravans, with accompanying Indian attacks, etc. Yet there have been very few motion pictures dealing with the pioneer days before the gold rush times. This is partly due to the character of the country adjoining Hollywood, but it should be possible to find some places giving the right atmosphere of the Eastern coast.

Included in research, must be a great deal of experiment. Let stars be permitted some of their high-salaried time for trying out new characterizations, even though nothing be done with them. Let the directors of period stories know thoroughly the history of the times the story depicts — for that matter the actors might also be given some study of history as a side-line.

The motion pictures have been so popular that the public has seemed to take anything that was given it. But lately there has been a great deal of discontent with the "talkies". The talking films demand a higher standard of production than the silent pictures. The reason is that sound effects serve to distract the attention of the audience from the general theme of the picture. Another reason is that the talking picture must become far more closely allied to the stage play than previously.



# I. I. E. C. Inquiries

## STUDENTS AND THE DIDACTIC FILM

(Continued)

### Negative Answers.

As has been mentioned, the negative answers were in all 370, equivalent to 2,53 % of the total of those who expressed their opinions on the first question in the didactic questionnaire.

Of the 370 negative replies, only 79 defined the motives of their dissent from the opinions of the majority, 61 boys and 18 girls. Their answers have been summarized in the two following tables.

Apart from the replies of a generic character, those answers which exclude the utility of cinematographic education for determined reasons are worthy of note, as for instance, those referring to the artistic field and for classical subjects. The answers tally substantially with other ideas which will be examined later on. Such concepts stress the necessity of differentiating between subject-matters of study and research in which there is necessity for study of detail and subjects for which the teacher's word is more than sufficient to give the desired explanations (classical matter) or for which fixed projections are more useful to illustrate detail and the teacher's comments.

### Comparison with the results of the Teachers' Inquiry.

With regard to the first question, the results of the inquiry made among the teachers and educationalists are substantially very near to the replies given by the scholars, and their very similarity is a demonstration of the value and exactness of the inquiry carried out.

The teachers in fact affirmed in the great majority of cases that the cinema should be considered the most potent ally for teaching as compared with mural designs and still photographs. The teacher's word, however persuasive and intelligent, is incomplete and ends by tiring. It does not give, at any rate, the intuitive representation of the facts and phenomena which the teacher is called upon to demonstrate to his class; it lacks colour, efficaciousness and that sense of life which makes the cinema such a valuable aid in teaching.

Even the opinions contrary to the didactic use of the cinema, few in number though they were, like those of the pupils, do not differ from the replies of the latter. For the most part, they dwell on the present difficulties of the screen in comparison with its future possibilities, without examining or discussing the latter. But just because such future possibilities are discussed, it is not therefore to be excluded that the cinema may substantially be an aid to teaching which, when perfected, will reach high levels.

# GENERAL SUMMARY

FIRST QUESTION	PARENTS' OCCUPATION						LARGE CENTRES			SMALL CENTRES			
	Workmen	Agric.	Pvte. Means	Employees	Prof.	Shop-keepers	10-12 years	13-16 years	17 years upwards	10-12 years	13-16 years	17 years upwards	
BOYS													
The cinema is merely an entertainment, and distracts attention from scholastic work. 35	5	5	1	12	4	6	1	—	—	12	22	—	—
The film will never be able to take the place of or help the teacher who teaches things the cinema cannot teach. 15	3	—	—	7	1	4	8	7	—	—	—	—	—
Teaching by the eye should be limited to artistic subjects. 10.	2	—	—	3	2	3	2	—	—	—	8	—	—
Classical subjects certainly cannot be taught by the cinema. 1	—	—	—	1	—	—	—	1	—	—	—	—	—
GIRLS													
The cinema is merely an entertainment, and distracts attention from scholastic work. 5	1	1	—	1	1	1	—	—	—	2	3	—	—
Teaching by the eye should be limited to artistic subjects. 1	—	—	1	—	—	—	—	1	—	—	—	—	—
The film will never be able to take the place of or help the teacher who teaches things the cinema cannot teach. 7	1	1	1	1	2	2	6	—	—	—	—	1	—
Classical subjects certainly cannot be taught by the cinema. 5	—	—	—	2	2	1	5	—	—	—	—	—	—

The second question in the scholastic questionnaire was as follows :— “ *Can the cinema entirely take the place of the teacher's work and in what subjects ?* ”

The question was obviously a delicate one, in view of the circumstances in which it was put forward. It must therefore be examined in connection with the results of the teachers' symposium, even more carefully than the answers to the first question.

To this question, 11,598 students of the various schools included in the inquiry replied, sub-divided as follows :—

7683 boys and 3915 girls.

The numerical results may be summarized in the following figures :

10,938 replies denied the possibility of the cinema entirely taking the place of the teacher, while 660 answers, amounting to 5.70 % answered the question affirmatively.

With regard to the sex of the children giving the answers : 7330 boys answered negatively and only 353, or 4.49 % replied in the affirmative.

Among the girls, 3608 answered in the negative and 307, or 7.84 % affirmatively. The proportion, it should be noted, is markedly higher than in the case of the boys.

In the matter of age, the percentages are as follows :—

10-12 years	—	Boys 3.26 %	and	Girls 8.21 %	of affirmative answers
12-16 years	—	» 6.57 »	»	» 7.57 »	» » » »
17 and upwards	—	» 6.20 »	»	» 4.27 »	» » » »

While the girls give continually decreasing percentages according to age, the percentages of the boys are larger in the case of the adolescents and the youths than for the children, which suggests they have a greater importance.

With regard to large and small centres, we have the following number of affirmative replies :—

Large Centres	. . . . .	Boys 3.21 %	Girls 7.35 %
Small Centres	. . . . .	» 12.27 »	» 15.52 »

In both cases we see that the percentages from the small centres are disproportionately high in comparison with the large centres.

Looking at the data from the point of Parents' Occupations we find :

Workmen	. . . . .	5.43 %
Agriculturists	. . . . .	4.47 »
Private Means	. . . . .	5.96 »
Professional Men	. . . . .	4.28 »
Shop-keepers	. . . . .	6.42 »

It is worthy of note that, apart from the professional men's class, it is the sons of workmen and peasants who are inclined to reduce in the percentages the possibility of a substitution of the cinema for oral teaching.

The indications to be derived from the returns according to the various subject-matters is interesting since it offers an index on the greater or lesser value of visual education.



<i>Geography</i> . . . . .	306	replies	whereof	170	boys	and	136	girls
<i>Science</i> . . . . .	200	»	»	»	101	»	»	99 »
<i>History</i> . . . . .	181	»	»	»	104	»	»	77 »
<i>General Culture</i> . . . . .	110	»	»	»	70	»	»	40 »
<i>Art</i> . . . . .	78	»	»	»	41	»	»	37 »
<i>Religion</i> . . . . .	45	»	»	»	23	»	»	22 »
<i>Hygiene</i> . . . . .	38	»	»	»	17	»	»	21 »

The other subjects show smaller figures of little statistical interest.

It is interesting to note that the first six subjects classified show the same proportions, with insignificant changes, as the returns made to the first question.

The following tables, with the usual divisions, give the numerical returns of the answers in respect of individual answers to the questionnaire.

An analysis of the 460 answers in the foregoing tables does not offer notable results. Exactly 218 answers or about half of the replies from scholars who sought to define the reasons for their preference do not go beyond affirming the superiority of visual teaching over oral. Others insist on the usefulness of sub-titles and running comment *especially when well done*, which is an indication in favour of the talking film and its wider scholastic possibilities.

Other students remark on deficiencies in the oral method of teaching. The cinema, they say, often points out that which is lacking in the text-books, and also causes none of the fatigue which is sometimes a result of oral teaching. Further, the answers insist on the important fact that the teacher, however well grounded in his subject-matter, cannot know every particular of the facts or phenomena he is called upon to explain.

Several of these criticisms have undoubtedly a basis of truth. That especially regarding the incompleteness of books offers a much vaster field for study and analysis than that given by a written lesson. The teacher, again, is not always in a state of mind to allow his words to have all their full force and effect in explaining the thought or phenomena under consideration. Here is one of the greatest obstacles to complete understanding on the part of the scholars, which also explains their desire to substitute teaching by the book with film teaching.

It is to be presumed that such opinion is at least overstressed, as not only the numerical value but also the motives given by 10,938 scholars bear witness.

The utility of the cinema as an aid to teaching is insisted upon, and the answers stress the opinion that it should only be considered an auxiliary or help for the teacher. The answers to the questionnaire show logically that :

*the film cannot explain matters which depends on logical reasoning* : 261 among boys and girls, Still less, one might add, can the film be used for a discussion or for clearing up doubts and misunderstandings.

*The efficacy of projections for teaching depends entirely on antecedent cognitions imparted orally to the students*, and therefore on the possibility of coordinating the plan of cinema teaching with the general scholastic programme — 1495. We have 874 answers affirming that the necessity of oral comment depends on the possibility of obtaining an explanation of what may be lacking in the film and also permitting the elimination of errors of comprehension of facts or phenomena explained by the film.

# GENERAL SUMMARY

SECOND QUESTION	PARENTS' OCCUPATION						LARGE CENTRES			SMALL CENTRES		
	Workmen	Agric.	Pvte. Means	Employees	Prof.	Shop-keepers	10-12 years	13-16 years	17 years upwards	10-12 years	13-16 years	17 years upwards
BOYS												
Visual instruction is superior to oral because the things seen remain impressed on the mind. 146 . . . . .	23	19	10	55	11	28	86	16	21	4	18	1
The sight of things is better impressed. More is learnt by observation than through books or the teacher's word. 62 . . . . .	15	19	6	8	—	13	1	1	3	57	—	—
The film is not tiring, while the teacher often is. Neither can he know all the particulars of the facts he is teaching. 29 . . . . .	4	4	3	12	4	2	4	3	10	—	12	—
In the field of art, the word can never suffice, while visual teaching can. 15 . . . . .	1	3	—	8	—	3	—	—	—	—	15	—
I often see in the cinema what is lacking in the text books. 9 . . . . .	2	4	—	3	—	—	—	9	—	—	—	—
The world cannot very easily give us in one lesson a series of complicated cognitions such as one film vision can offer. 7 . . . . .	1	1	1	2	1	1	1	—	3	—	3	—
This especially when the film is supplied with good sub-titles and explanations. 6 . . . . .	—	—	—	4	—	2	—	2	—	—	—	2
The efficacy of the projection depends entirely on the teaching previously given to the scholars. It is a law of nature that man teaches man and that nothing can take the place of the word. 1122 . . . . .	405	330	82	136	55	116	682	56	141	—	18	25

Continued GENERAL SUMMARY

SECOND QUESTION	PARENTS' OCCUPATION						LARGE CENTRES			SMALL CENTRES		
	Workmen	Agric.	Pvtic. Means	Employees	Prof.	Shop-keepers	10-12 years	13-16 years	17 years upwards	10-12 years	13-16 years	17 years upwards
Children do not only need to see things clearly, but must also feel themselves surrounded with care and affection, and this only the teacher, who is their guide can supply, rendering things alive with his word. 1061	404	373	18	115	73	77	968	16	27	30	20	—
The cinema is an efficient aid, but the teacher's word is necessary to understand it properly. 1022 . . . . .	207	93	75	334	115	195	535	59	113	315	—	—
The master's word is always necessary for supplying oral comment on facts, for supplementing what is missing in the film, and for correcting possible errors. 533	67	17	71	176	72	86	23	268	169	73	—	—
Oral explanation is always required for a good understanding of a film, especially in the case of a silent film. 522 . . . . .	130	54	47	126	60	107	281	89	124	—	28	—
Teaching in these cases must be all along one line. It would be an excellent thing if the film could take the place of the teacher, but for the moment that is not possible. 404	30	51	50	111	55	87	46	123	203	32	—	—
The film cannot explain that which depends on logic. Thus neither literature nor mathematics can be taught by the film. 244	35	31	31	58	37	62	32	20	174	—	11	7



# GENERAL SUMMARY

SECOND QUESTION	PARENTS' OCCUPATION					LARGE CENTRES			SMALL CENTRES			
	Workmen	Agric.	Pvte. Means	Employees	Prof.	Shop-keepers	LARGE CENTRES			SMALL CENTRES		
							10-12 years	13-16 years	17 years upwards	10-12 years	13-16 years	17 years upwards

## GIRLS

*Visual teaching can entirely substitute the work of the teacher.*

Visual instruction is superior to oral because the things seen are better impressed on the mind. 72 . . . . .

Things seen is better impressed. More is learnt through observation than through books or the teacher's word. 49 . . . . .

Especially when the film has good sub-titles and explanation. 27 . . . . .

The world cannot very easily give us in one lesson a series of complicated cognitions, such as one film vision can offer. 16 . . . . .

The film is not tiring, while the teacher often is. Neither can he know all the particulars of the facts he is teaching. 11 . . . . .

I often see in the cinema what is lacking in the text books. 9 . . . . .

24	14	7	12	5	10	42	6	1	22	—	—	1
13	14	4	11	7	—	—	—	4	26	19	—	—
4	2	2	11	4	4	17	10	—	—	—	—	—
5	—	—	5	2	4	14	—	2	—	—	—	—
2	4	—	1	4	7	4	—	—	—	—	—	—
1	1	1	2	2	2	—	—	—	9	—	—	—

Continued GENERAL SUMMARY

SECOND QUESTION	PARENTS' OCCUPATION						LARGE CENTRES			SMALL CENTRES		
	Workmen	Agric.	Pvt. Means	Employees	Prof.	Shop-keepers	10-12 years	13-16 years	17 years upwards	10-12 years	13-16 years	17 years upwards
In the field of art, the word can never suffice, while visual teaching can. 2 . . . . .	2	—	—	—	—	—	2	—	—	—	—	—
Children do not only need to see things clearly, but must also feel themselves surrounded with care and affection, and this only the teacher, who is their guide, can supply, rendering things alive with his word. 729	316	279	4	51	33	46	665	54	10	—	—	—
The cinema is an efficient aid, but to understand it properly oral teaching must be added. 666 . . . . .	168	56	31	183	52	172	216	63	124	233	28	2
The efficacy of the projection depends entirely on the teaching previously given to the scholars. It is a law of nature that man teaches man, and that nothing can take the place of the word. 373 . . . . .	196	114	2	26	25	10	225	15	33	—	—	—

Visual teaching can entirely substitute the work of the teacher.

Continued GENERAL SUMMARY

SECOND QUESTION	PARENTS' OCCUPATION						LARGE CENTRES			SMALL CENTRES		
	Workmen	Agric.	Pte. Means	Employees	Prof.	Shop-keepers	10-12 years	13-16 years	17 years upwards	10-12 years	13-16 years	17 years upwards
The master's word is always necessary for supplying oral comment on facts, for supplementing what is missing in the film, and for correcting possible errors. 341	65	25	26	121	36	68	295	44	3	—	—	—
Oral explanation is always required for a good understanding of a film, especially in the case of a silent film 96 . . . . .	29	29	2	12	5	19	30	65	1	—	—	—
The film cannot explain that which depends on logic. Thus neither literature nor mathematics can be taught by the film. 17	4	1	1	5	1	5	11	3	—	—	3	—
Teaching in these cases must be all along one line. It would be an excellent thing if the film could take the place of the teacher, but for the moment that is not possible. 12	1	1	1	3	2	4	—	—	12	—	—	—
In two cases, history and geography, the teacher's explanation is indispensable. 2	—	—	—	2	—	—	—	2	—	—	—	—



The moral value of the teacher's word and all its effectiveness is insisted on in 1790 answers. *Children*, according to these replies, *have the need, apart from seeing luminous visions of their subject-matter, of feeling themselves surrounded with affection and care, and it is only the master who can give them these things, for he is their guide, in whose word things become real and alive.*

The teachers, even more definitely than the scholars, denied the possibility of the cinema taking the place of the master and the text-book. Those who showed themselves by a great majority favourable to the film as an auxiliary instrument for teaching pointed out the cinema's advantages in teaching history, science and geography. They stated that the difficulties surrounding the whole question depend especially on an improper and unsuitable use of the film in scholastic programmes. The world is continually renewing itself, and men's mentalities ought to be renewed at the same time. If the screen is recognized as one of the most valuable auxiliary means for teaching, the scholastic programmes cannot remain without modification or be altered only within the limits that must be considered as behind the times.

There is a clear agreement in this field of opinion between the teachers and their scholars.

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### THE HISTORY OF VISUAL EDUCATION

(continued)

*Naturalism* — Jean Jacques Rousseau (1712-1778). — The principle of Naturalism in education, which began to take hold of the public mind in the second half of the XVIII century, through the writings of J. J. Rousseau, was advanced in refutation of the theory of Humanism, according to which literary culture consists in the mere possession of a command of literary forms ; and had for its object also the propagation of the theory so brilliantly and, it may be said, paradoxically advanced by Rousseau in his *Emile*, of a natural, indirect and progressive education which should develop the natural gifts of each scholar to the utmost.

*Emile*, incisively defined by Credaro as “ a mixture of the true and the false, of Utopia and reality, of paradox and clever truth ”, opens with the author’s profession of faith, which is to stand as the foundation of the artificial edifice of his educational theories ; theories that are a mixture of brilliant intuitions and Utopian or paradoxical assertions, and betray the lack of moral equilibrium that dominated his poverty-stricken and wandering existence. “ Everything that proceeds from the Creator is good ; but everything degenerates in the hands of man ”.

In order to carry out the education of his imaginary scholar under the best conditions, Rousseau places him far from towns, which he looks upon as “ the tombs of mankind ”, and from the intercourse of man, so that the natural gifts of the mind, which need nothing but a rational cultivation to reach their highest perfection, should draw their best possibilities of development from close contact with nature.

The preliminary education must disregard the reasoning powers, not yet sufficiently developed, and be devoted to the exercise of the senses. “ The first faculties that are formed and perfected in us are the senses. They are therefore the first to be cultivated, whereas they are just the ones that are either completely disregarded or, at any rate, most neglected.

“ . . . To exercise the senses is not merely to make use of them ; it means to learn by their means, so to speak, to feel, because we cannot touch, nor see nor understand except as we have learnt „, and such exercise would therefore be mainly negative „,

This negative ideal, which is set forth in violent paradoxes, does not at all exclude education in the usual meaning of the term, but insists that it should be profoundly different from the education in vogue. In one of his letters, written in defence of *Emile* against the many attacks on his book, Rousseau says :

“ I call positive, an education that tends to form the intelligence prematurely and to instruct the child in the duties of a grown man, while I call negative that education that aims at perfecting the organs of knowledge before imparting knowledge itself, and endeavours to prepare the road to reason by a proper exercise of the senses. Negative education does not mean a period of idleness : on the contrary ! It does not endow the pupil with virtues, but protects him from vice ; it does not inculcate truth, but

defends him from error. It predisposes the pupil to take the road that will lead him to the truth when he is able to understand it, and to good, when he has acquired the faculty of knowing and loving good (1).

During the first years of the child's life, the most important thing is to lead it to a knowledge of things rather than of words: "It is a great disadvantage for it to have more words than ideas at its command, and to know how to say more than it can think".

It is only in adolescence that feelings can be gradually transformed into ideas, provided, explains Rousseau, "that the mind has always the senses as guide. No other book than the world, and no other instruction than facts. The child that reads does not think, does nothing but read; and it does not become educated, because it learns nothing but words".

In the ideal education of *Emile*, Rousseau clings to the best, impracticable as it often is, neglecting the more easily followed good: "You want to teach geography to this boy, and you bring forward maps and globes and spheres. What a lot of apparatus! Why all these representations? Why not begin to show him the object itself, so that he may know what you are talking about?" There is no doubt that the "object itself" is preferable to a representation of it, but when the teacher cannot bring forward the actual object, it is logical to have recourse to illustrations and images that reproduce it faithfully. Rousseau himself, who seems sometimes, in his fanaticism for things to forget this fact, ends by admitting it. "Don't substitute a sign for a thing, except in cases where it is impossible to show the thing itself". Those who have had experience of teaching, however limited, can testify how numerous and frequent these "cases" are, and how efficient, in such instances, are images, both static and dynamic.

But Rousseau emphasizes still more explicitly the importance of visual education.

"One of the errors of our era is that of making too great a use of pure reason, as if man were nothing but mind. By neglecting the language of signs that appeal to the imagination, we have lost our most forcible mode of expression. The impression made by words is invariably weak, and more is said by the eyes than by the tongue. Desiring to place the highest importance on reason, we have reduced our precepts into words and have put nothing into action... To apply reason to everything is the mania of small minds; large minds have another language, which they use to persuade and incite to action. I notice that in these times men have no hold upon one another but force and interest, whereas in ancient times they acted largely by persuasion and through the feelings, because they did not neglect the language of signs."

"... What the ancients accomplished by eloquence is prodigious; but their eloquence did not consist in fine speeches carefully prepared, and never had greater effect than when the orator spoke but few words. What was said most vividly was not explained in words but by signs: the thing was not said, but shown. The object exhibited seizes hold of the imagination, arouses curiosity, keeps the mind in expectation of what will be said; and frequently, one single object will explain everything.

"... What attention did the Romans pay to the language of signs? Different garments according to age and condition: togas, *sai*, *praetextae*, seals, *laticlaviae*, seats, lictors, fasces, axes, wreaths of gold and grass and leaves, triumphs; with the Roman everything was parade, performance, ceremony, and everything made its impression on the mind of the citizen. It mattered to the State that the people should meet together in this place rather than in that, that they should or should not see the Capitol, that they should face the Senate or not, that they should take their resolutions on such or such a day. Persons under accusation changed the style of their garments, as did candidates likewise; warriors did not boast of their feats, but exhibited their wounds. On the death of Caesar... Anthony, eloquent as he was, did not utter a word, but had the corpse presented before the crowd.

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(1) P. MONROE, *op. cit.*



"... Never go in for dry reasoning with young people, and give your reasoning body, make it alive, if you want it to appeal to them.

"... Cold argument may determine our opinions, but not our actions.

"... If this is true of all men, so much the truer is it in the case of young people, who are still entangled in their senses and who think only through their imagination." And again, emphasizing his former thought: "I do not like explanations and speeches. Things! Things! I cannot repeat too often that we attach too much power to words (1)".

But it was not only a teaching that was mainly objective and visual that Rousseau wanted. *Emile* learns not from books but from things, and before teaching him to read, his master carefully teaches him to see, by keeping the instruction spontaneous and attractive and continuous with what has gone before.

"This, in fact, is the time (adolescence) to accustom the child little by little to give continuous attention to the same object; but the attention should always be induced through pleasure and desire, never through compulsion. It is therefore necessary to take great care that the child should not get tired or bored. Keep your mind always on the end in view and, no matter what happens, let everything go before it gets bored; because it is not so important that it should learn as that it should not learn unwillingly".

The aim, in fact, is not to make a learned person of the child, but rather to give it a taste for the learning that it will acquire so much the more readily in proportion as the teacher's aims are disguised and the spontaneity of the pupil is developed.

Does not this principle of Rousseau's recall the assertion of his predecessor Comenius Komenski, who, as we have seen, declared that it was above all necessary that "teachers should teach less and pupils learn more?" How interesting it is to note, once again, how all that is natural and human in the ideas of the greatest educators is in admirable agreement in exposition of the few principles that constitute the cornerstone of the educational process.

And, together with spontaneity, which the active school encourages instead of restraining, we must have love. The love for children which Rousseau preached and Pestalozzi practised, as we shall presently see, and which was preached and practised, long before their time, by Jesus Christ, to whom we owe the phrase that has gladdened the heart of childhood in every age and in every place: "Suffer little children to come unto me".

Louis-René de La Chalotais (1701-1785), a convinced supporter of the visual or natural method, writes in his *Essai de l'éducation nationale* "I do not want to teach, to either child or adult, any but facts controllable by the eye, at seven years of age as at thirty, and he certainly specifies here, while exaggerating somewhat, a principle that is in itself perfectly just.

And again:

"Nature is the best of masters.

"No method that begins with the explanation of abstract ideas is suited to children.

"Let children see many objects, and let the objects be varied, and show them again and again, in their different aspects; we can never feed the imagination and memory of children sufficiently with useful facts and ideas, of which they can make use in the course of life."

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(1) J. J. ROUSSEAU: *Emilio*, Sonzogno, Milan.

The object lesson conceived by Rousseau has a more explicit confirmation here, and also the educational necessity of cultivating and guiding childish curiosity in the direction of observation is likewise clearly shown :

" The majority of young people know nothing of the world they live in, the earth that nourishes them, the men who labour to satisfy their needs, the animals that serve them, the workmen and artisans they employ . . .

" No advantage is taken of their natural curiosity to increase it. And the consequence is that they do not understand or appreciate either the marvels of nature or the prodigies of art.

" It is of supreme importance to show to children, first of all, the various objects as they appear to the sight ; the figure is sufficient, with an exact and precise description."

The figure with a precise description ? But here we have again Campanella's *Civitas Solis*, Comenius' Komenski's *Orbis Pictus* ; we have the talking film of the twentieth century, which gives us both figure and description in as precise and realistic a manner as can be conceived.

J. H. Bernardin de Saint-Pierre (1737-1814), disciple of Rousseau, gave publicity to the latter's doctrines in his own writings : *Études de la Nature* and *Paul et Virginie*.

Compayré states that in the new schools he called the " schools of the fatherland ", he decided to have pictures, because children, like the people, prefer painting to sculpture, and it would therefore be well to make widespread use of pictures of boy kings, religious images, etc. (1).

Madame de Genlis (1746-1830) was another faithful follower of Rousseau, whose influence can be felt in every page of her pedagogic novel : *Adèle et Théodore*. It is written on the lines of *Emile*, which had made this style of literature fashionable.

Madame de Genlis, convinced of the efficacy of the visual system, created the environment in which the two children, Adèle and Théodore, were educated on the lines required by the system. The rooms in the castle where they live are hung with historical and geographical pictures that attract the children's attention and, arousing their curiosity, succeed in teaching them, without tedium or effort, the subjects that often necessitate a mental effort beyond their years when taught to children by word of mouth alone.

J. B. Basedow (1723-1790), a follower of Rousseau, put the theories set forth in *Emile* into practice, to some extent at any rate, when Herr von Qualen of Borghoest (Holstein) engaged him as tutor for his seven year old boy. Basedow taught the child entirely in an intuitive way, by means of walks and carefully stimulated conversations. When teaching him geography, he started with the boy's birthplace, and then enlarged his knowledge by means of figures and maps. Latin he taught him as a living language, making use of the *Orbis Pictus*, studying pictures with him at length, so that they became the source of new and exact forms of knowledge.

In 1774, as he desired to extend the advantages of an intuitive and progressive education according to nature to a number of pupils, he founded a school at Dessau, which he called the Philanthropinum : here the precepts of the intuitive method were followed, and a large number of objects and pictures were used as visual didactic auxiliaries. In his *Report to Philanthropists and Powers*, he lays down a plan for the reform

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(1) . . . . ?

of elementary education, and in order to make his ideas known among the teaching classes, he brought out his *Elementarwerk* (Elementary Book) which was in four volumes profusely illustrated and was a kind of *Orbis Pictus* modified by the influence of the new Rousseau doctrines.

Speaking of the hundred illustrative plates of the *Elementarwerk*, G. Santini writes :

" Wolke and the engraver, Daniel Chodowiecky, prepared the drawings, some of which are of high artistic value and of even greater historical interest, since they give living and highly detailed aspects of private life in Germany, in the XVIII century. Over these pictures, children would learn to speak correctly in their own language or in foreign languages and in Latin, by means of conversations with their teachers on the pictures under observation. In addition to the teaching of languages, the pleasure taken by children in looking at pictures could be utilised to induce them to observe a thousand details in the various objects, details that appear in too fugitive a form in the vicissitudes of real life. Many other things and scenes that the child would be very unlikely to observe in reality are put before it by means of pictures, and it is thus able to get an intuitive notion of them that would be difficult by any other means ".

The author himself defines his work in more concise terms :

" An elementary book of human knowledge for the expression and observation of reality.

" This first elementary book must give concrete knowledge only. Used with care before the pupil reaches the time when he must learn to read, it must facilitate the first attempts without betraying the object of the reading, which is fatiguing in itself ; and it must contain many useful illustrations, or be assisted by plastic imitations ".

The following paragraphs point out the necessity of enlivening instruction by the aid of visual didactic auxiliaries, which alone can make education what it should be: live and interesting. A good teacher needs a well organized child's museum, which contains little models of everything that is susceptible of reproduction in such form, or pictures or prints ".

" Boredom and indifference during study must be avoided at all costs. To ensure this, great attention must be paid to opportunity, order, the alternation of subjects and the elimination of obstacles.

" With young people, everything must be made evident and homogeneous ; evident by practice, and homogeneous by the uniformity of the denominations given to the same things by showing their consequences to be derived from a few premises, and by causing the pupil to note the agreement of one piece of knowledge with others ".

When drawing up a list, therefore, of the things necessary to elementary education, Basedow does not forget a collection of prints and pictures, which may be considered as accessories, if we like, but accessories of the highest importance. He specifies the numerous advantages of such a collection :

- 1) " Experience shows that children like pictures, even when they represent things to which they are as a rule indifferent ;
- 2) " the observations and moral feelings that are aroused by such pictures are more vivid than others, last longer, and are communicated by the children themselves to their companions ;
- 3) " there are many things of which it is impossible to give children an idea without the aid of a picture, whether because they are exotic, or because, at the moment, they are too far off ;
- 4) " by the aid of pictures, a teacher can repeat with benefit to the pupil, in a dead or foreign language, things which are already known to him in his own language ".



The advantages of this system for all branches of education are indiscutible, but they are especially advantageous in the teaching of the natural sciences, in regard to which Basedow writes : " The study of the natural sciences must be made with the aid of models, examples, figures and experiments that will render a real knowledge of the object possible ".

The further I proceed in my study of this question, the more material I have to deal with and the more I find myself compelled to multiply quotations. This shows that, as civilisation progresses, instructors become more and more convinced of the great efficacy of visual teaching. This being admitted, it is extraordinary that the latest expression of visual education, the cinema, is not yet in common use in schools, where it would give life to the teacher's words and sustain the children's interest, and make the vitality of art and science more evident to both master and pupil.

*Emmanuel Kant* (1723-1804). The austere philosopher of the categorical imperative estimated the efficacy of education at its real value, and said of it : " Man becomes man only through education, and is that which education makes him. In order properly to estimate the efficacy of education, whose aim is to develop the individual to his highest possible degree of perfection, it is necessary that a being of superior nature be charged with man's education ".

Although an admirer of Rousseau, whose *Emile* made a strong impression on him, and although a believer in the doctrine of the original goodness of human nature, Kant may be numbered among the partisans of effort, who, instead of making education attractive, believe rather in putting the laborious possibilities of childhood to the proof. Horace's " *Multa tulit fecitque puer, sudavit et alsit* " does not unduly move the followers of the effort theory, some of whom, while admitting that childhood must have its hours of play and recreation, hold with Kant that it is going against the child's own interest to accustom it to look upon everything as a game, because man must be so occupied that he becomes a part of the thing to be accomplished and therefore no longer himself, and he understands the best repose to be that which follows labour.

Kant deplors the fact that children are educated on the plane of the present corrupt world, thus obstructing the improvement of the world that would undoubtedly result if the aspirations of new generations tended to higher and nobler ideals (1).

In education, Kant distinguishes discipline, which is the negative part, since it is limited to curbing man's brutal instincts, from the positive part, instruction, which, however, under the influence of Rousseau has almost insensibly become negative and indirect. And Kant is again in complete agreement with the author of *Emile*, when in his turn he asserts the tyranny of habit, against which childhood should be protected. The German philosopher also had a word to say for visual education : admitted that the intellect follows the impression made on the senses and that memory retains it, he is of the opinion that what it is usual to call an " *orbis pictus* ", when suitably put together, may be of the greatest service in the teaching of botany, mineralogy and physics.

He also considers illustrated accounts of travels of great utility, since they lead to

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(1) The promoters of the new German pedagogy of the " *As if* " have perhaps taken their impetus from this assertion of Kant.

the study of geography and geographical maps, which always prove seductive to children, especially when enlivened with figures of animals and plants.

Even before Kant, the French encyclopaedist, Diderot, saw the importance of objective teaching. In his *Réfutation suivie du Livre d'Helvétius sur l'homme*, he points out the pedagogic importance of the natural sciences, since they exercise children's senses; and, in the first decades of the XIX century, their pedagogic importance was also recognized by the English philosopher, John Stuart Mill, who confirms the principle when, in his *Autobiography*, he reproaches his father with following an educational method that laid too much stress on the intelligibility of the abstract ideas presented without the aid of anything concrete.

Living in an epoch when the excesses of the French Revolution were shaking the nations from their lethargy and forcing them to reflect seriously on their own unstable destinies, Pestalozzi saw salvation in education alone: a new education, it is understood, seeing that the old one had proved impotent in more than one trial. In a pedagogic novel, *Lienhardt and Gertrud*, he gave a practical demonstration of the reformatory power of education; and taking as an instance all that a poor peasant woman, Gertrud, had been able to accomplish for the moral reform of her own village with no other endowment than good sense and a good heart, he draws a deduction showing to what extent an educational method in conformity with the needs of human nature could be of benefit to society, if universally adopted.

Pestalozzi decided to begin his longed-for reform with the little vagabonds to whom no one vouchsafed either word or look. And he started the work on his own farm at Neuhof, the teaching of the first elements alternating with instruction in a trade. Lack of funds, however, added to his special type of mind, whose dominant feature was certainly not an organizing capacity, forced him to suspend his experiment. But he took it up again when the Helvetic Confederation was turned into a Republic as a result of the French Revolution. F. A. Stapfer, who was then Minister of Education, entrusted the education of the inmates of an orphan asylum at Stanz to him.

At Stanz, while continuing the type of industrial school that he had started at Neuhof, Pestalozzi began to experiment with other new methods also; but not even this time was he allowed to see the results of his efforts, for barely a year later the vicissitudes of the Napoleonic wars compelled him to cut short his activities.

Although he taught for four years, after this, at Burgdorf, and for the last twenty years of his life at Yverdon, it was nevertheless at Stanz that Pestalozzi first had a clear vision of the importance of objective and intuitional teaching, by which he meant direct and experimental perception in both the field of the senses and that of the mind.

In *How Gertrud Taught her Children*, he expressed his views in the following terms:

"At the open school of Stanz, I learnt the natural relation that must exist between a knowledge of the alphabet and that of the outside world; I also learnt how harmful the exclusive teaching of the alphabet and an unrestricted faith in words, that is to say, in sounds, can be to the effective force of intuition and a complete knowledge of the objects that surround us.

"I felt that my experiments were decisive, that they demonstrated the possibility of founding popular education on a psychological basis, on a real knowledge that should be acquired by means of intuition and that should unmask the vain luxury of superficial words which constitutes modern teaching.

"Day by day I organized my teaching in a way that was more in conformity with the spirit of psy-



cho-mechanical laws, according to which our minds receive and retain more or less easily the impressions that come from outside. I based my explanations mainly on what appeals to the senses. From the moment that a child's senses are capable of receiving impressions from nature, nature educates it.

"It was evident to me that it is unreasonable to make a child spell without having previously communicated many notions of things and words to it; and the conviction persuaded me that the child has need betimes of a sound psychological guidance in order to accustom itself to a proper intuition of things. But as such guidance cannot be expected from the men of our day without the aid of art, I was necessarily brought to feel the need of books of intuition to precede the alphabet and make clear in the child's mind, by means of well carried out drawings, the ideas that we now attempt to communicate by word".

Like Basedow in his *Philanthropinum*, Pestalozzi endeavoured, in the schools that he managed, to make Rousseau's theories positive and concrete, in order the better to carry out the intimate aims of the new education, which the innovators placed not so much in the acquisition of a greater or lesser amount of knowledge as in the harmonious development of the intellectual, moral and physical faculties of the pupil.

He made use to some extent of the principles laid down in *Emile* in the education of his own son, observing his every tendency with loving care and giving a first example, in his *Diary of a Father*, of the critical inquiry to which the infant mind must be subjected in order to gain an intimate understanding of its needs, its aptitudes and its deficiencies, if we wish to satisfy the former and direct or repress the latter, and so obtain that harmonious development which alone can reasonably be expected to give the best results.

The educational problem has changed, become more intimate; the teacher no longer treats the pupil as an adult in miniature, but, eliminating his own personality in order to identify himself more closely with the mind of the little one who is looking to him for enlightenment, he follows the latter's slow, progressive development, and uses it as his guide for the assimilation of the new notions with which he daily feeds it.

The method, as we have seen, is strictly intuitive; each new experiment strengthened Pestalozzi's faith. One of the most interesting was the experiment carried out on a boy of three, in whose case it was necessary to use, instead of the letters of the alphabet, objects and pictures that enabled the child to express itself with exactitude in regard to the things that came within the circle of its knowledge.

Pestalozzi made a list of the requirements of the new method, in various precepts:

- 1) Gradually enlarge the circle of the child's intuitions;
- 2) impress on its memory, in clear, precise and distinct characters, the intuitions which it already understands;
- 3) teach it a language that embraces all the notions it has received from nature or art, or that it will receive from them in future;

"While these rules were being definitely formulated, I became by degrees convinced:

- 1) "of the necessity of books of intuition for children;
- 2) "of the need that the explanations of such books should be clear and precise;
- 3) "of the necessity of giving children, by means of these books, a familiar knowledge of rules and words before starting them on spelling.

"It is an immense advantage for children, to have an extensive nomenclature at an early age. They never forget objects whose names they know and of which they have a clear idea, and a nomenclature founded on exactitude and truth strengthens and preserves a feeling of the relationship existing between different objects (1)".

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(1) J. H. PESTALOZZI: *How Gertrud Taught her Children*.



And then, while exhorting the teacher not to make an abuse of language, and to train the child's mind to observe, Pestalozzi continues :

" If children are to be taught to reason and to become capable, in time, of thinking for themselves, they must be prevented from talking in season and out of season, and from giving their opinions on things they know only superficially.

" ... Truths generated by intuition make all vain circumlocution superfluous, and make the mind of man invincible to error.

" The whole gamut of the knowledge that we receive through the senses is derived from observation of nature and from the solicitude with which we treasure up what nature offers to our sight ".

An intuitive, natural and objective method :

" I acted, with my children, as nature does with the savage, presenting objects before their gaze one by one and then seeking for the appropriate term ". The perfect visual method which, with the thing or its image, excites curiosity, arouses interest and sharpens observation, without which the most brilliant phantasy and the sharpest brain runs the risk of turning back on itself for lack of nourishment, before reaching its full development.

Pestalozzi was also of the opinion that two series of figures should be presented to the eyes of children, from the very cradle : the first series should, seconding nature, make known things and their names to the child by means of images taken from nature ; while the second series, associating example and precept, supporting the one by the other and putting into the child's mind a notion of the form side by side also with a notion of the objects that have reference to it, should make the teaching gradually progressive and in conformity with psychological laws.

He insists at length (1) on intuition considered both as a vital value acquired from the object, which in a certain sense identifies intuition with interest, and as a total act of the subject " implicating sight, interpretation, estimation and actual or potential action " :

" Do not believe in the ripeness of judgment of men except when it appears to be the result of an intuition, complete in all its parts, of the object causing it ; when a judgment seems to you not to be the mature result of a profound and complete intuition, look upon it as a fruit which has fallen because eaten by maggots and has therefore only the appearance of being ripe.

" In the first place, therefore, learn to classify your intuitions, to have a complete understanding of what is simple before proceeding to what is complex. Study how to build up, in each branch of science, a graduated series of cognitions, so that each new notion shall be but a slight, almost imperceptible addition to the notions already deeply and indelibly graven on the memory.

" Let your impressions be stronger and clearer in important problems ; therefore, draw the various objects together by means of art and make them act on your mind by the aid of several senses ".

And he insists again, albeit implicitly, on the necessity of not neglecting the education of the senses, which have such a large part in the acquisition of culture, when he places the first origin of our whole knowledge on the visual impression of what surrounds us and on our experience of and direct contact with things.

Lastly, returning to his point of departure, he once more insists on the necessity of placing intuition as the foundation of the educational process.

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(1) CARLO SGANZINI : *J. H. Pestalozzi*.

“Intuition is the foundation of all our knowledge; and we must draw the necessary conclusion that correctness of intuition is the basis of correct judgment.

“The defects of European education, or rather, the artifices that take the place of natural processes, have brought Europe to the point at which she now stands; there is only one remedy for the moral, civil and religious depression which exists at present or which we have reason to expect in the future; to lead back our artificial, empty and charlatan education to its beginnings, and recognize intuition as the foundation of all knowledge; in other words, recognize that all our knowledge must start from intuition and be brought back to intuition”.

The extract quoted confirms what we said above, namely, that Pestalozzi counted on the new educational method alone for the reform of society.

The following extract is a further proof of Pestalozzi's faith in the efficacy of the visual method. After declaring that “only those ideas whose clearness is not to be increased even by its own experience, are clear to a child”, he continues as follows:

“In order to enrich the child's mind with clear ideas, we must take care to put before its eyes in every study such objects as possess in themselves the visible and distinct characteristic proper to the species to which they belong, and at the same time we must teach it to distinguish the essential from the accidental.

“The “*nihil admirari*” that has hitherto been the privilege of the old and decrepit, is becoming the inheritance of childhood and innocence.

“... The first instruction given to a child must not be addressed to either the intelligence or the reason, but to the heart and senses, and must come from the mother”.

But Pestalozzi continues the same method in the later education. With the definite object of increasing the points of contact between education and observation and of taking the living experience of the child as the point of departure, he procures numberless engravings representing objects known or unknown to the scholar, making the lesson consist in the naming of the parts, the description of their forms, uses, etc. His, therefore, is the merit of having made the visual method the foundation of intuitive education. If this method, exaggerated or falsified by the master's followers, gave origin to that parody of the object lesson which, as practised by some, became but a mere source of boredom to the pupil, the responsibility cannot be laid to the charge of its creator, for the principle he laid down still preserves its unimpaired value, and long experience has genuinely proved that the “lesson on things”, rationally understood and ably imparted, is more likely than any other to arouse the scholar's attention and at the same time develop his intellect, without either exhausting its virgin strength or leaving it to vegetate in culpable inactivity. The child, new to the world and dazzled by the splendour of the things that surround it, needs a wise and farseeing guide who, while stimulating its faith and enthusiasm, directs and, where necessary, modifies them; and who, leading the child progressively and without effort to the observation of whatever appeals to its senses, makes of it an active and thinking being, conscious of its own dignity.

It is to this end that the Pestalozzi method tends. And if its creator insists so urgently upon it, to a degree that might be thought exaggerated by a superficial observer, since the integral application of any method, however good, implies a false note of conventionalism in the educational process, whose dominant note should instead be spontaneity, we may answer the caviller with Sganzini's phrase: “Pestalozzi fostered this method in order to avoid any perversion of the educational task: mechanicalism, form-



alism and pedantry, as well as sceptical levity, dilettantism, capricious procedure, lack of organisation, infatuation with novelty, and originality and the abandon of the pupil to the impulses of his particular and changeable nature”.

The conclusion that is necessarily to be drawn is that the Pestalozzi method is the victory over passivity and the contradiction between the systems based on method and its opposite.

As a conclusion to this rapid analysis, we give Fichte's significant eulogy: “I expect the regeneration of the German nation through Pestalozzi's Institute”.

*Gaetano Filangieri* (1752-1788). The spirit of the century finds its completest expression in Filangieri's work: *La Scienza della Legislazione*. He counts on the goodness of the laws, apart from any national consideration, for the reform of society.

The “Plan of Education”, set forth in Book IV of this work, is inspired by Plato's *Republic*, whose deficiencies, however, he accentuates, as when he suggests replacing the education of family life by a rigid State education, and refuses to acknowledge any educational value in the family.

The influence of Locke and Rousseau incline him towards a natural and progressive education: “After long and profound meditation”, he writes in Chapter XXIV, “I sought a guide in nature, and have determined to fix my plan on her infallible example. Let us, therefore, consult this old teacher”.

While admitting the dualism between man and citizen, however, he offers a solution that is diametrically opposed to that suggested by Rousseau: “If we are not permitted to form the man, let us try, if we can, to form the citizen”.

With sure and profound intuition, Filangieri perceives the efficacy of the new method promoted by Pestalozzi: “If the faculty of perception is nothing but the faculty of acquiring ideas from the impressions made on the mind by objects through the medium of the senses, the great art of education in making use of this faculty consists, therefore, in procuring the greatest number of these ideas and illustrating them with the greatest clearness”.

The senses being placed as the foundation of the first notions, the value and efficacy of the visual method follow as a matter of course; and therefore, in perfect coherence, he adopts Buffon's advice to gather together in suitable buildings, animals, plants and minerals, which the scholars should see again and again, in order to accustom their eyes to the great variety of objects. Whence comes the principle that it is necessary to see uselessly for a long time, in order to prepare oneself to see usefully.

Intuitive, visual and attractive education: that is the education that Filangieri wants entrusted to the State for the formation of citizens.

*J. F. Herbart* (1776-1841). The starting point of Herbart's pedagogy, is the intuition promoted and practised by Pestalozzi at Burgdorf and Yverdun.

Whereas, however, intuition was almost an end in itself for the Swiss master, for Herbart it had a quite different meaning, having the sole value of a means likely to arouse that interest in the child on which alone culture can be securely founded.

Now, the desire to arouse the scholar's interest implies an entire system of didactic auxiliaries, not the least of which are the visual aids that make the master's words live and impress themselves on the child's attention, which, however easily it is distracted, is just as easily concentrated on an idea that is made evident and attractive.



“ The final aim of education is the conception of virtue. But the immediate aim which must be assigned to education, especially if it is to reach its final aim, may be rendered by the expression : *Plurilaterality of interest*. The word *interest* denotes, generally, that species of intellectual activity that must be determined by education, taking into account the fact that education does not mean simply to know. For knowledge is considered as a supply of cognitions, which might be lacking without the man being other than he is. Of those, on the other hand, who retain their knowledge and try to increase it, it may be said that they are interested in knowledge. But since this mental attitude is of different kinds, it is necessary to add to it the determining note, which is inherent in the word *Plurilaterality* (1) ”.

The immediate aim of education being this many-sided interest, which necessarily implies the harmonious development of every faculty, the search for the most suitable means to this end follows as a natural consequence. First of all, as we have already seen, Herbart places intuition in its two distinct forms : visual teaching and object lessons, the latter of which, although they appeal to the scholar's every sense, may without contradiction be specially dealt with in their appeal to the sense of sight, both on account of its greater importance and the facilities it offers to the teacher.

(to be continued).

M. L. ROSSI LONGHI.

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(1) J. F. HERBART : *General Pedagogy*.

# National Committees of the I. I. E. C.

## FORMATION OF THE GERMAN COMMITTEE OF THE I. I. E. C.

We are pleased to announce to our readers the creation of the German committee of the International Institute of Educational Cinematography (I. I. E. C.). This committee, founded under the auspices of four ministers of the German Reich, has its chief office in Berlin, and its task will be to develop in every way the relations between the I. I. E. C. and the German cinematographic world, interesting itself in all problems which have any special concern for the German cinema. The names of the members of the committee are the best guarantee of its intention to do good work.

The following is the list of the members of the committee, all of them well known to the German public and the international cinema world :

Dr. WIESSEN :

Ministerial councillor at the German ministry of the Interior.

Herr MULERT :

Ministerial Councillor at the Ministry of Public Economy.

Herr HENCKE :

Secretary of Legation at the Ministry for Foreign Affairs.

Dr. JIEROLD :

Superior Councillor to the government at the Ministry of Science, Art and Public Education.

Dr. KRUSS :

Privy Councillor of the government, Director General of the Prussian National Library, member of the German commission of Intellectual Cooperation and Councillor of the I. I. E. C.

Dr. MAGNUS :

Director of the German Radio Society, President of the Executive Committee of the " Gesellschaft für Ton und Bild ".

Dr. PLUGGE :

Lawyer and notary, member of the " Spitzenorganisation der deutschen Filmindustrie e V. ".

Dr. Plugge was appointed chairman of the committee.

At the beginning of this year, when we announced the formation of the French committee of the I. I. E. C., we expressed the hope that similar organizations would be created in other countries. Our wish has been realized as far as concerns Germany,

China, Chile, Czecho-Slovakia, Roumania and Holland. We are sure that other countries will soon follow their example.

The I. I. E. C. will give in an early number of the review the official list of the members of the committees which have been communicated, but have not yet been mentioned in the review.

## ACTIVITIES OF THE NATIONAL COMMITTEES OF THE I. I. E. C.

*The International Institute of Educational Cinematography notes with satisfaction the healthy development of its plan of having a committee of its own to represent it officially in every country. Owing to the activity and the special authority of the persons called to form part of such committees, they constitute a really precious source of collaboration for the Institute.*

*In our opinion, it is not only useful but even necessary that such committees should enter into contact with each other, communicating their various experiments and successes. With this object in mind, the I.I.E.C. as from today opens the pages of the review to any kind of communication concerning the activities of its national committees.*

### 中國電影教育

The Chinese Committee of the Institute has been working for some months now, and has stirred up a lively interest by means of an intense campaign carried out through the press and by means of conferences and educational projections. The persons who have signified their approval of the committee, both in high political and cultural spheres as well as private and official institutions have been numerous. Requests have been received from many provinces to have conferences given them, illustrating as completely as possible the Institute's programme. In view, however, of the vastness of a country like China, the committee's work must necessarily proceed by steps, and to begin with its activity will be limited to the larger cities, from which it will later spread all over the territory of the Republic.

The first object of the committee was to make a careful study of the present conditions of the local cinema industry with the view of seeing what might be done for a future Chinese production of educational films. The inquiry has given satisfactory results. A Chinese cinematographic industry does exist and is fairly well organized. From the following table the results supplied by

the Chinese censorship commission on its work in the second half of 1931 may be seen :

Nationality	No of films	Percentage
American . . . .	834	60.2
Chinese . . . .	427	32.2
French . . . .	41	3.1
German . . . .	41	3.0
English . . . .	31	2.2
Japanese . . . .	4	0.3
Russian . . . .	1	0.1
	1,379	100.0

As we see, the home industry makes a notable contribution to the Chinese market. The Chinese firms organized for film production are 58 in all. The principal house among them, "The Star", contributed 90 films in the second semester of 1931. The "Great China Liliun Picture Co." showed 41 films, the "Unique", the "Tutan", the "Great Wall" and the "Hwa Chu" more than 20 pictures each.

The great part of the Chinese production consists of silent films, but there is a promising development of sound films. It may be said that the public approves the sound



film. The proportions between silent and sound films shown locally are as follows:—

Nationality	Sound (second semester of 1931)	Silent
American . . . . .	2	1
French . . . . .	1	1
English . . . . .	1	2
German . . . . .	1	2
Chinese . . . . .	3	200

It may be interesting to observe the subjects of the films both local and imported.

Subject	% Chinese	% Foreign
Historical . . . . .	41	10
Social Problems . . .	18	6
Domestic life . . . .	15	23
Love stories . . . . .	11	47
Various . . . . .	15	15

The first thing that strikes one from an examination of the above table is that the local production, free to choose its subjects according to the dictates of local taste, has a majority of films of an historical character, therefore in a certain sense cultural. The committee did not limit its work to establishing the existence of a local industry. It

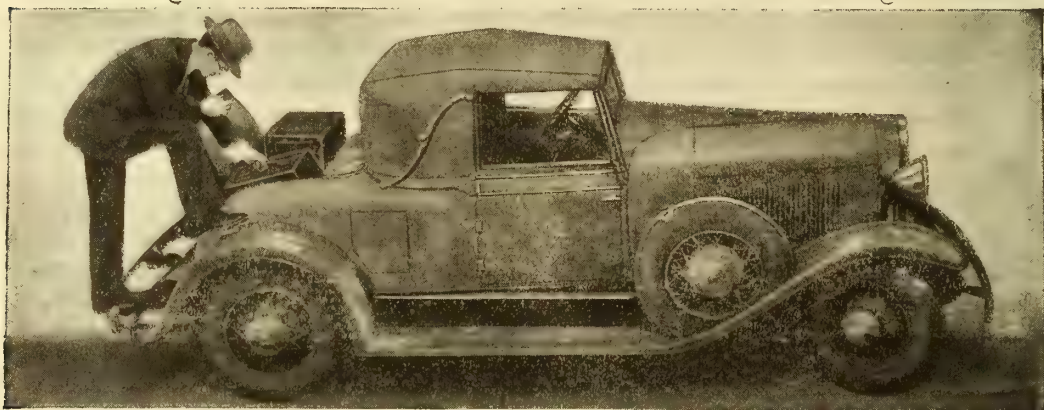
went further, and measures have been taken to begin the production of educational films. We quote in connection a note from the leading British daily newspaper in the Far East, "The North China Daily News".

"In order to promote the production of educational films in China and an exchange of such films with the League of Nations Institute for Educational Cinematography, a certain number of persons belonging to Chinese industry and finance have joined themselves into an association. Among other names we note those of: Dr. Chu Minyi, Messrs Cheou Kangsie, Poen Ju, C. C. Wang, S. T. Tuan and Y. S. Kou. The association will take the name of NATIONAL EDUCATIONAL CINEMATOGRAPHIC SOCIETY OF CHINA. — At the inaugural meeting the constitution of the association was drawn up, and numerous telegrams and circulars were sent out bidding for support."

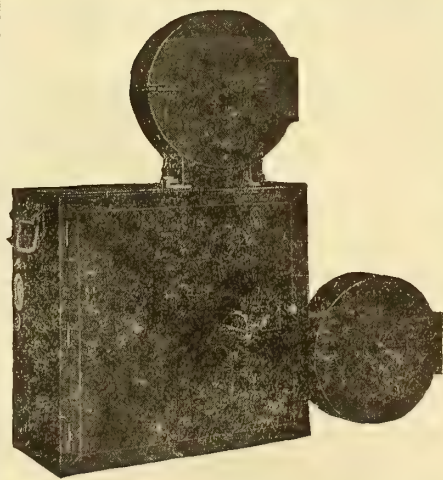
The government has promised its support to the committee, as have several universities and the municipalities of the most important cities. The committee is at present preparing a complete report to lay before the forthcoming National Educational Conference to be held in Nanking in September.



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# Legislation

## THE MORAL PROTECTION OF COPYRIGHT-EXPIRED WORKS

*At the meeting held on June 4 last in Paris, by the representatives of the institutions which concern themselves with intellectual rights and juridical problems connected therewith, the question of authors' cinematograph rights was debated fully, and among the motions voted and transmitted to the International Commission of Intellectual Cooperation was the following :—*

### *The Committee*

*after having examined particularly the question of the cinematographic marketing of works no longer copyright and therefore belonging to the public,*

*considers it desirable that a system of international regulations or laws should prevent serious offences being committed against the integrity of such works ;*

*agrees that the I.I.E.C. should examine, in connection with the International Bureau of Berne the possibility of including this desideratum in article 6 bis of the Rome convention.*

The I.I.E.C. is glad to note that a meeting of copyright specialists has considered a problem which the Institute itself, always concerned with the educational and cultural importance of the cinema, has considered should be debated by the Paris congress. This also because the problem was raised directly by the I.I.E.C. at the meeting of the Executive Committee last April, and was laid before the meeting held at Paris at the request of the organizers of the meeting themselves.

The I.I.E.C. has published in its review the various aspects of the report.

A problem of particular interest, recently raised by the Permanent Executive Committee of the Rome Institute for Educational Cinematography refers to the protection of literary works suitable for the cinema that no longer enjoy copyright.

The desperate search on the part of the film-producing houses for subjects to interest the public, the introduction of sound, the need of obtaining with the great mass of the public an approval, as it were, in advance by using the names of universally known writers : all these various elements have caused a regular sacking of the vast treasure store of literary works which have fallen out of copyright and become public property. In this, there is nothing wrong. Indeed it is generally considered desirable that the great masterpieces of literature,

like the choice pages of music should be brought to the knowledge of the big public. Such a spread of literature is a work of education.

In several countries we have recently seen polemics turning round one side of the question, which is, whether a literary or musical work which has become public property is to be deformed, mutilated, and whether substantial alterations may be introduced into it, not merely for simple cinematographic exigencies, but at the will and fantasy of the adapter. It may further be admitted that such persons are not always men of such culture and intelligence as to be able to safeguard the best portions of a masterpiece or modernize it with artistic criteria. Does there then exist any way of protecting such works ? Who has



the right to exercise it, and how can it be exercised?

The matter, it is obvious, is highly important and delicate, and is connected with the question of authors' moral rights over literary and artistic works in the international field. The Rome conference of 1928, brought up the question very definitely, while in the revision of the Berne international convention there was introduced into the text revised at Berlin on November 12, 1908 on the proposal of the Italian delegate an article 6 bis which ran as follows:—

“Independently of the author's property rights, and even after such rights have ceased to exist, the author conserves the right to assert his authorship of the work, and to oppose any deformation, mutilation or other modification of his work which may be prejudicial to his honour or reputation.

“The national legislation of the various countries of the Union will have the right of defining the conditions for the exercise of these rights. The means of invoking the protection of such rights will be determined by the legislation of the country where protection is asked for”.

It is clear that the regulation applies to the cinema from the wording of the following article No. 14.

The protection of the author's moral rights, while important for all kinds of works, is especially so for the cinema, because the author in assigning the right to adapt or produce a cinematographic work generally divests himself of all his property rights in favour of the producer by means of separate agreements so that from the author's point of view it is only the rule of the moral principle which permits him to take action for the defence of interests which constitute the affirmation of the right of authorship in works.

Under the convention, moral rights can only be invoked by the author, and therefore only while the author is alive. No international regulation has yet been enforced concerning the safeguarding of the author's moral rights after his death, either for works

still enjoying copyright, or such as have become public property.

This is the situation. There exists therefore the possibility of safeguarding in the case of a living author, in the case, that is when such safeguarding of rights is, in the majority of cases, less important. This for the reason that obviously the purchase by a film-producing house of a given work by a living author leads to collaborating agreements and co-operation in the production, in order to avoid possible commercial damage arising from an author officially complaining of the mutilation of his work.

The whole point is an extremely controversial one with the commercial heads of the business, for they fear that the recognition of moral rights may lead to actions capable of creating incalculable disturbance in a world as dynamic as that of the cinema.

In the Italian juridical sphere, moral rights for works of the mind, which naturally includes cinematographic works, are today more widely recognized than the Rome convention would lead one to suppose. The terms of the Italian law concerning the subject are to be found in articles 13, 14, 15, 16 and 24 of the Royal Decree of November 7, 1925, No. 1950. According to article 16, independently of property rights the author has at any time the right of proclaiming and asserting the paternity of his own work and preventing any modification mutilation or alteration likely to cause *grave and unjust prejudice to his moral interests*. As a result of the following article, No. 24, “after the author's death, the rights bestowed on him by article 16, can be made use of, without time limit, by the wife or husband of the author and by his children, or failing them, by the author's parents or by other relations in the ascending or descending line, or by the brothers or sisters of the author or their descendants. If no person exists in any of the foregoing categories to defend the author's rights, then action may be taken by the Public Prosecutor”.

As can be seen, according to the Italian

law, even in the case of a work which has become public property the moral rights of the dead author can be effectively protected through the intervention in the last resort of the State, by means of the Public Prosecutor, and this for the reason that the rights which it is sought to protect are in themselves public rights.

The principle admitted by the Italian law was proposed to the Rome conference, in an implicit form, by the Italian delegation in the Piola Caselli scheme. The report of the conference in fact shows that the original Italian text, later modified in a final version, contained the following words :—

“After the author's death, these rights shall be exercised by persons or institutions decided upon by the legislative authority of the country of origin of the author”.

Looking at the matter from the purely international point of view, we are of opinion that the protection of an artistic or literary work which has become public property ought to be admitted when the work has been altered or deformed *with grave and unjust prejudice* to the moral figure of a dead author.

One should endeavour to find out just what is the basic concept behind the whole idea of the author's moral rights. Either the moral rights of an author exist, or they do they do not. If they do not exist during the author's life, then still less can they exist after his death, and still less again when his work has become public property. In the other case, admitting that the personality and the moral spiritual and intellectual individuality of the author must not be deformed, the juridical ground for a post-mortem intervention on the part of the State arises from the fact that the work of art is not the property of a single individual alone but of the whole public, and is an element of culture and dignity which through the creative work of a certain physical person becomes the property of the nation.

Going still further, and speaking theoretically, if we admit the existence of protec-

tion of moral rights, we can easily admit the right of the state to oppose, in the name of the living author, and within the time limits for which protection is granted by the laws of the respective countries, any deformation or alteration in a work of art which the author himself by means of an agreement or through tolerance has allowed to take place.

We must not forget that similar regulations and laws exist in modern nations in respect to the so called *vincolo* export, or ban on works of art. The State can recognize in the productions of genius works of such an exceptional value that it becomes advisable to impose restrictions or limitations on their export. Why should the State not also intervene in the case of works which though not plastic works of art are, just the same creations of the mind and symbolic of a cultural or scientific epoch.

This proposal in no way closes or obstructs the highways of life, but leaves them free to all movement on condition that every work of art, every artistic creation is and remains a manifestation of its epoch, capable of becoming a historic document of such epoch, without alterations or modifications which, though possibly tolerable and understandable to superior minds accustomed to analysis and criticism, would inevitably produce confusion and lack of comprehension in the great public to whom the cinema makes its appeal.

Here lies a great social danger that the film in its capacity for suggestion and in its wide appeal may show a life that is not true, and a great intellectual and spiritual danger if it reproduces falsely the world of art.

Who could honestly consent to alterations and banal or grotesque adaptations of the works of Dante, Shakespeare, Goethe, Victor Hugo or of other more ancient creators of our spiritual heritage? The public, however, which is often ignorant of works, though knowing the names of their authors, would, if we admit such a limitless liberty, come to consider these intellectual giants



on the same level as commonplace scenario writers turning out plots and scenes at so much a page. Which would be absurd and immoral.

It would be possible juridically to oppose the concept of the *personal* character of the author's moral rights to the property rights. The protection afforded to a work of art, whatever it may be, depends on public rights. If, owing to the personal character of the rights it is held that a third party cannot act on them, this does not mean denying the State's possible rights, for the State enters on the scene to represent or be the substitute of the person possessing the rights of whom indeed it is an emanation, and, as such, has the duty of protecting the person's interests by reason of the existence of an interest superior to the contingencies and possibilities of the individual himself.

The question is a very delicate one, especially as the principle of moral rights, existing during the author's life, is still violently opposed in many countries by commercial interests. The matter is further complicated by the fact that a work, written a century or two ago, which has become public property may very well by a clever adaptation or renovation of some of its motives or of some of its parts be reëndowed with a richness and freshness likely to make it more acceptable to the big public. Such modernizations do in fact take place in the theatre.

To abandon the great masterpieces without any possibility of a fresher and intenser life might very well mean condemning them to the bookshelves or the museums, where only a few would have the privilege of enjoying them. Art and literature are continually evolving; the new age has fresh tastes, and requires adaptations that satisfy it.

Provisions might be made on the following lines :

A) the creation of an obligation on the part of film-producing houses anxious to reproduce with suitable changes or modif-

ications a work which has become public property to announce publicly in the advertising part of the film that the work has undergone adaptation and treatment at the hands of a certain author or producer. This should be done in order that the public may know that the piece has been taken from a real national literary masterpiece, and has been arranged for the screen according to the exigencies of the cinema by a competent person.

B) establish the principle that protection must in the last resort devolve on the state of the original country of the author or the work. The carrying out of such protection or protection of rights might be left to the syndical associations of authors of the country, such bodies being certainly the best fitted to exercise such right.

In any case, the problem ought to be debated and thoroughly examined. Therefore the Rome Institute puts forward the present note, well remembering the eminent part which Jules Descrée had in the discussion on the principle of authors' moral rights at the Rome conference in 1928.

\* \* \*

The Rome Institute has thought well to submit to the International Institute for the Unification of Private Rights in Rome the problem under consideration in order to learn if the argument which at present is being examined by several students of the question lends itself to observations.

We are happy to say that there is a complete uniformity of opinion between our line of thought and that supported by another important organ of the League of Nations, the Institute for the Unification of Private Rights.

In its communication the latter Institute stated :—

"Even according to Italian law, which envisages the intervention of the Public Prosecutor in cases of *grave and unjust damage*, the problem continues to exist



when even such extreme limits are not reached.

"It remains also for all those works of art, which on account of their age, do not come under the provisions of modern legislation in the matter of copyright.

"Proper legislative reforms are required. As a matter of fact, since the existence of public dominion over an author's works after a certain period of time is recognized in what concerns its financial value, it is not easy to see why a moral protection over works of art should not be regularly assumed by the State when the copyright period has come to an end.

"In the same way that the State has prepared a catalogue of art objects belonging to private individuals which cannot even be removed from place to place without the intervention of special officials attached to this service, why should it not become law that musical and literary works cannot

be launched commercially except on determined conditions? There is no reason why the State should only exercise its rights for fiscal purposes and not for artistic reasons: Moreover, this protection which the State can give need not be limited to cases of *grave and unjust damage* but might include all cases in which a work of art undergoes deformation, contamination or maltreatment, etc.

In this way a notable step forward would be taken for the defence of art, while at the same time a small advantage would perhaps derive therefrom for the State but especially an important economic advantage for contemporary artists who would see the competition with their predecessors diminished.

"In any case, if the Institute of Intellectual Cooperation should decide to tackle the problems, the International Institute for the Unification of Private Rights will certainly be very pleased to collaborate with all the means at its disposal.

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# Information and Comment

## CINEMA AESTHETICS

As we announced in our April number, the Faculty of Philosophy and Letters at the University of Barcelona has organized, under the direction of Professor Guillermo Diaz-Plaja, a series of conferences on the cinema. The conferences were inaugurated with a course of three lessons on "Cinema Aesthetics" by Professor Diaz-Plaja. A summary of those lessons may interest our readers.

I. The appearance of the cinema in the life of our epoch has constituted such an important and characteristic phenomenon as to admit the coming into being of a regular form of cinematographic culture.

II. What is the cinema? The cinema is the play of an animated plastique, expressive in itself, in which case it is identified with the documentary cinema. Or else it moves in the field of elemental emotions, when it may be said to become an art cinema. A film is therefore not really cinematographic except in so far as it solves its problems of expression without abandoning an expressive plasticity, without concerning itself with secondary considerations of a moral or sentimental nature which have an extra-cinematographic importance.

III. Animated plastique, that is time and space. The work of the cinema is one of selection. The cinema director has at his disposal a) an inexhaustible material, namely the world we live in; 2) a selective instrument, namely the cinema apparatus.

The cinema becomes in reality a kind of catalogue of the universe. It reveals the value of things and the perceptible world which surrounds us. In other words, it is the art which permits us to see the world in its various formations and gradations.

IV. In the history of humanity a certain moment of decisive importance should be remembered, which occurred when graphic signs were transformed into phonetic abstract-

ions, the moment in which the concrete and plastic conception of things was transformed into an ideal or abstract conception.

At this movement, a definite culture of an intellectual and verbal character came into existence, which was in antithesis with every thing that could be called form. And this has been the condition of things up to today. It is the cinema's task to transform this tormented culture based on intellectualism into a direct culture by means of images.

V. This return of the image can be connected with a series of symptoms which characterise the crisis of the word. Such indications may be found in the writings of Goethe, Pirandello, Ors, Abel Gance, Waldemar George, Aldous Huxley, Gomez de la Serna, Remy de Gourmont, Maeterlinck, Bergson, Maragall, Breton, and Pierre Marcel Jousse.

VI. The cinema is an art of the present century, and consequently anti-romantic. It must be clear and exact, and loathe everything that is confusion or intuition.

Every film should be true to life except in the case of deformation of images the super-realist film, and animated designs.

VII. Beside being absolutely true to life and precise as a document, a minimum of beauty is necessary in every film. Clarity, nobility of intentions, intelligence should characterise the faces and bodies of the personages filmed. Deformations and ugliness are relics of romanticism and Russian



literature. Cinematographically speaking, ugliness is immoral.

VIII. The linking up of the realities surrounding us effected by the cinematographic machine has a narrative value, subjective, in so far as the machine is in itself the protagonist of the story, but objective, when the machine has an auxiliary value, and only follows the phases of the action.

IX. The close-up and long shot. The importance of the close-up, thought out by Griffith, is enormous, for it is the best way of exercising a selective choice of nature.

The long shot loses nothing of its importance. It appears in the whole history of the cinema as a necessary complement of the action, just in the way the XVIIth century animates the backgrounds of inanimate pictures of the XVIth century.

X. According to an orthodox and rigid doctrine, man and objects have, in relation to the cinema machine, the same expressive force. As J. Epstein has said, the very objects themselves know how to assume attitudes on the screen.

In any case, however, the face predom-

inates as factor of expression. This is a consequence of the theatrical tradition.

All the history of the cinema shows a progressive tendency to render the miming of the face more sober. Compare Francesca Bertini with Lilian Gish, Aimé-Simon Gérard with Clive Brook.

XI. The departure from melodrama leads the cinema actor to concentrate his efforts on rendering sober and severe the facial acting. Whence comes the value of hand gesture, of object gesture, the humanizing of gesture, connected with the dehumanizing of art, of which Ortega y Gasset speaks.

XII. Mobility of the machine in space. Selection of objects. Mobility of the machine in time. The possibility of fixing the attention on a movement and of using microscropy, with slow motion, or speeded-up motion. In the cinema, slow motion is, in relation to time, what the close-up in is relation to space.

XIII. An intelligent succession of close-ups and long shots constitutes cinematographic rhythm. Rhythm which is the fundamental principle of the aesthetic of the cinema.

## THE MOTION PICTURES IN THE AMERICAN SCHOOLS

The United States Department of the Interior (Office of Education) has recently issued a circular (No. 46) on "Motion Pictures in the Public Elementary and Secondary Schools".

In 1929, the Office of Education cooperated with Mr E.I. Way, Chief of Industrial and Education Section, Motion Picture Dept. of Commerce in the preparation and distribution of questionnaires designed to collect information on the administration of film service in the public schools in America. The questionnaires were sent to 3,226 superintendents of schools and to 22,491 principals and supervising principals in towns and villages having a population of 2500 or more. Returns were received from approximately 6000 superintendents and principals,

2000 of whom reported that motion pictures were not used in their schools. The remaining 4000 reported some use of films.

The United States Department of Commerce arranged for the tabulation of the data, and issued a series of circulars on the topic between January and August of 1931. The circular under discussion, therefore, was prepared by Mr J.C. Malott, specialist in commercial education at the Office of Education.

The results of the inquiry show that the American schools do not often buy films or pay high rentals. Ninetyeight per cent of the schools reporting on this item stated that they do not purchase films for scholastic purposes. Only 39 communities maintain film libraires or depositaries, while 54



communities report that they propose in the future to have such libraries or depositaries.

In 13 per cent of the communities, "free" films were used exclusively. In 19 per cent of the communities, the average rental rates per film were less than one dollar, while in 28 per cent of cases they ranged from one dollar to 1 dollar 95 cents. In 23 per cent of cases the rentals were about three dollars per reel. It is probable that the films costing one dollar and a half or less were really distributed free, and that the only cost was for transportation.

The subjects for which films were used in the American public schools show that the largest percentage went to the teaching of Social Science and Natural Science, with

Physical Education, Manual Arts, Domestic Economy and Commercial Instruction coming next in the list.

The questionnaires issued and examined showed that the great majority of teachers approved the use of the didactic film in the public schools. Some of the advantages cited were: "increased interest in school work"; improvement in accuracy on the part of the scholars; improvement in vocabulary; "increased mental activity".

Among the disadvantages referred to in the answers to the questionnaires, were: "Darkening of the school-rooms"; "impossibility for the teacher to make sufficient detailed study of the film"; "too many titles per film".

## THE USE OF MOTION PICTURES IN CHARACTER EDUCATION

Mr Howard M. Lesourd has published with the above title an interesting study on the possibilities offered by the use of cinematography, especially in schools for educating the character of the young. Believing that the two subjects of greatest popular interest in the educational world today are the cinema and the education of character, the author examines the means and systems which give the most effective results in these two important fields.

The methods of educating character adopted in public schools comprise both indirect and direct means. Recourse may be had to the use of cinematography in indirect education of character when the films form an integral part of the scholastic curriculum. The cinema opens up to young and perceptive imaginations vast horizons which otherwise would only be known in a purely abstract fashion. For example, trials have been made to determine the effect obtained by films reproducing the habits and costumes of various peoples and races. Such effects varied considerably according to the way the subject was presented, allowing it to be gathered that there exists a definite possibility of developing in children the sense of brotherhood towards other

peoples by means of suitable pictures of their qualities and characteristics. Even films of a purely spectacular nature can be used in schools with an indirect educational intent. Besides a careful choice of subject-matter, an appropriate discussion of the ethical principles contained in the film is necessary, bringing such principles into application with the children's practical daily existence. Notable effects have been remarked in some cases by the use of projections of scenes taken from films being run in local halls, such scenes being suitably commented.

The direct method of educating character by the cinema is carried out by the use of specially prepared films. Such films may be obtained either by the production of new "shorts", or cutting from real life films or theatrical films such special situations and characteristics as fit in with the ideas it is proposed to inculcate in the children. Films dealing with the choice of a career may be recommended in the first case, or pictures representing problems on the relations between peoples or dealing with social justice or international good will.

After showing that the cost of acquiring and using such films is in no way excessive,

the author states his conviction that schools will in the near future use film programmes tending towards the education of character on the lines indicated.

\* \* \*

Placing what Mr Lesourd has said in connection with what has often been repeated in the pages of this review regarding the possibility of utilizing the cinema as a means of mutual comprehension among various peoples, and consequently as an instrument of international brotherhood, our readers will easily understand the importance of the statements made by the American professor. He tells us of experiments from which we see that the way of represent-

ing the characters and qualities of different peoples can have a considerable influence on the sensations evoked by a cinema projection. It seems clear to us that what is true for children is also true for the big cinema public, which is even more under the influence of the film, since it is subject to the well known phenomenon of crowd psychology. The attitude and sensations of the crowd depend on the method of representing films dealing with the lives of peoples. If the representation is made in a sympathetic spirit, the crowd will react sympathetically to it. When such presentation is made in any unfriendly spirit, the responsibility must be divided between the producers, renters and exhibitors.

### THE FLORENCE CINEMATOGRAPHIC EXHIBITION

Organized by the committee of the fourth International Book Fair, an International Exhibition of Cinematography took place in Florence between May 1st and June 15th. In spite of the limited time at the disposal of the organizers, the difficulties of the present time, and the fact that the Exhibition closely followed the Milan Sample Fair, the result of the Florence Exhibition was most gratifying both for the number of stands and the material exhibited. The latest types of Italian and German projectors (Cinemeccanica, Pio-Pion) and Zeiss-Ikon, with accompanying sound reproduction apparatus, as well as some types of portable sound reproducers proved particularly interesting. Among the latter, the Phonobox of the Zeiss-Ikon may be mentioned.

Educational and amateur cinematography was also largely represented at the exhibition. The "Afga" firm showed its latest models of cinema cameras and projectors of 16 mm film. The Pathé-Baby had installed a well-fitted scholastic hall where several educational films were shown from the company's extensive repertory.

Among specialities exhibited, there were the machines for electric-acoustic registra-

tion and reproduction on a steel ribbon (Blatterphone and Stille patents) and the small retrospective museum kindly lent by Pathé-Nathan of Paris, consisting of cinema cameras, projectors and perforators of the most primitive types, going back to the early days of the industry.

No less interest was aroused by the section devoted to the cinema periodical press and book production. Numerous reviews and publications of every country in numberless languages allowed the visitor to form for himself an idea of the importance of cinema journalism. The I.I.E.C. was represented at the exhibition by a complete collection of the review and a collection of all the Institute's publications. Official and semi-official institutes and offices were also represented, such as the "Office National d'Hygiène Sociale" of the French Public Health Ministry; the "Istituto Nazionale L.U.C.E."; the Evangelischer Bildspielverband, etc. Commercial houses such as Paramount, the Cines and the Afga were also represented.

The exhibition must be considered a complete success. Without doubt, it represented one of the biggest attractions of the very interesting fourth International Book Fair.



## MISSIONARIES AND THE CINEMA

Missionaries have always made use of illustrations, doubtless understanding that in order to give a clear idea of things nothing is so useful as a drawing or sketch. Past centuries have handed down to us works of missionaries in which the descriptions of the ethnography, geology, flora and fauna of distant countries, much more inaccessible then than now, were illustrated with drawings made with great care by draughtsmen of talent working under the authors' directions. A collection of drawings of this type in fact almost allows us to follow the progress of engraving, not so much as an artistic expression but as a method of popularizing information.

There is therefore nothing to marvel at if as soon as photography was within everybody's reach a camera appeared as part of the outfit of a missionary. At the head houses of the various missionary congregations can be seen collections of photographs of extraordinary interest and historical and ethnological value.

The cinema has not entirely taken the place of the photographic camera as a means of visual documentation for missionaries any more than it has for other people, but the cinema was not long in winning the approval of these pioneers of civilization. The missionaries have given us numerous films, which are all the more interesting inasmuch as the missionary cinematographer does not go to more or less unexplored countries merely to make films according to his taste and judgement, but as a result of long residence in one country has the time to observe and choose those objects and events which are worthiest of being registered

We have already referred in our column "Book and News Notes", to films taken in all parts of the world by missionaries of various lands and faiths, films considered important by experts and valuable for purposes of scientific study. Some missionaries

have even gained fame as experienced operators, as, for instance, Father Dufays, whose film "From Dakar to Goa" enjoyed a success in the public cinema palaces and caused discussions in the technical press. This "white" father, carried away by the passion of the cinema, is today gathering together in Africa with his machine material for an important film on French penetration in Central Africa up to Timbuctoo. The film, which will have as title "The Blood on the Sand", will recall the sacrifices of the pioneers of European civilization in these regions, the first missions of the White Fathers, who suffered martyrdom for the faith, the murder of Father Richard, and the massacre of the Flatters mission, together with similar events. During his wanderings for the preparation of the film, Father Dufays takes care to film whatever seems to him interesting from the historical or folk-lore point of view. He has thus been able to film at Chardaia in Southern Algiers the preparations for a nuptial banquet. "I shot the whole ceremony", he told a reporter of *Ciné-Magazine*, "in the women's quarter, and I am sure that I made an original document such as no-one has hitherto seen and which perhaps no other European will see again for a long time". Commenting the difficulties of the undertaking, our contemporary justly remarks: "This is another proof that the missionary cinematographer is in a position to film documentary pictures of human life quite out of the reach of other operators".

\* \* \*

An interesting news-item of the Fides Agency takes us from the torrid Saharan desert to the icy solitudes of Alaska, and reports the activity of another outstanding cinema enthusiast, the Reverend Bernard J. Hubbard, Director of the Geological section of the Saint Claire University.

The priest left New York in December



1930 and covered over 4000 miles by airplane and over 1500 on sleighs, the greater part of the time alone, in order to visit the Jesuit missions on the banks of the Yukon. The reverend gentleman also covered some 300 miles on foot, carrying over 100 pounds of baggage on his back in order to reach Aniakchok the great erupting volcano of Alaska.

The account of this trip is both simple and highly impressive. It was made with temperatures that went as low as 50 below zero, in tempests of snow and winds as violent in their way as the simoons of the Saharan regions. Father Hubbard brought

back a film on the life of the missionaries and Eskimos of Alaska, one of those unpretending pictures without other intent than to show things as they really are.

\* \* \*

The documentary cinema is already in the debt of the missionaries for some notable pictures, but still, more may be expected of them. The improvements in cinema technique have placed at their disposal a magnificent instrument, which in some countries can only be used by persons acting under the impulse of a powerful ideal, faith or science or maybe both.



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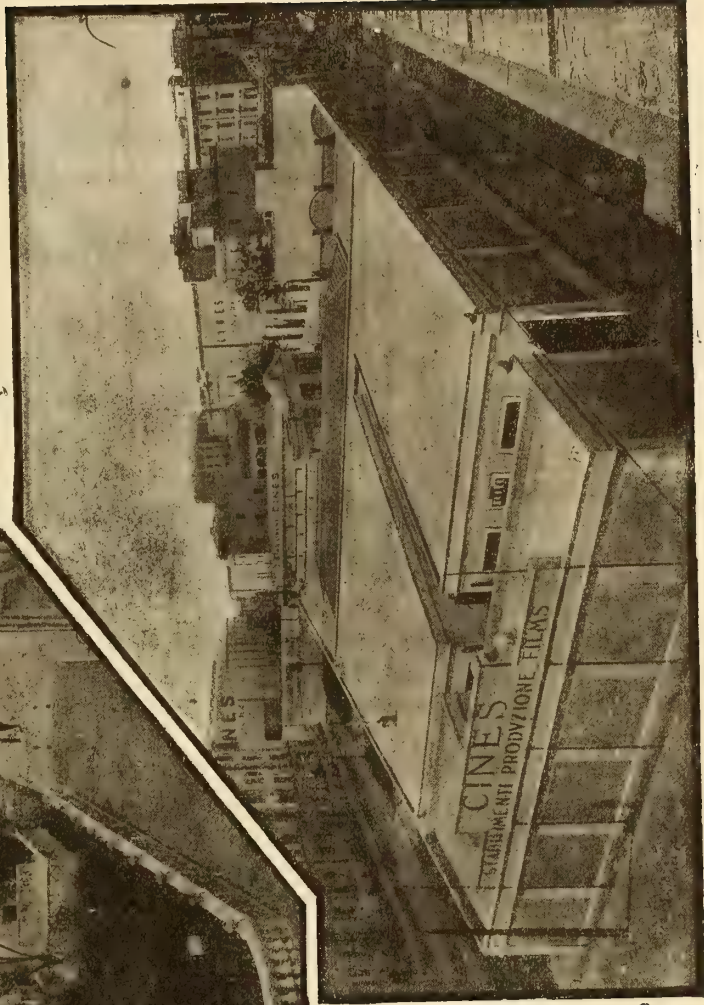


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VENICE — S. Benedetto Calle Benzon, 3932 —  
Tel.: 30-40 — Telegrams: Pittafilms.  
MILAN — Via Privata G. Mangili, 1. — Tel.:  
64-341 and 64-342 — Telegrams: Pittafilms.  
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25-526 — Telegrams: Pittafilms.  
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## 7 — Local Agencies — 7

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ANCONA — Via XX Settembre, 42 — Tel.:  
5-40.

SPEZIA — Via Roma, 2.  
CAGLIARI — Via Roma, 20 — Telegrams:  
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## ADVANCES IN COLOUR CINEMATOGRAPHY

It is generally known that the methods, followed by inventors for resolving the difficult problem of colour cinematography are fundamentally two: first, the chemical method, consisting of chemical processes of colouring or toning down of films; and second, the optical process, consisting in improving the optical systems of separating analytical images. Such systems must, it is true, be pursued contemporaneously if really practical and satisfactory results are to be obtained, but while the chemical colour processes have by now reached a degree of perfection which cannot easily be surpassed, much still remains to be done in the selective optical field.

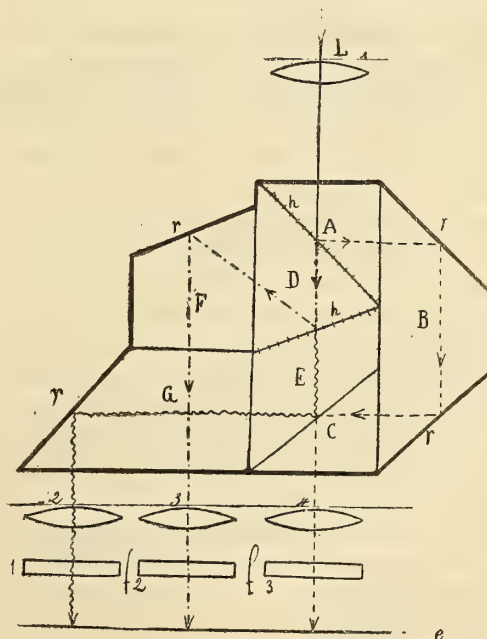
The essential condition to which divisional and selective optical systems for colour cinematography must respond is that the apparatuses traversed by the luminous rays proceeding from the lens which are intended to separate and filter such rays must be absolutely identical, so as to obtain two or three perfectly equal partial images of the total image or picture. Otherwise it is impossible to obtain perfect superimposition.

In the two colour processes, optical systems have been developed which for all practical purposes satisfy the above mentioned conditions, but bichromy does not give sufficient wealth of tints to provide natural colouring of the subject. The three colour systems complicate the optical process considerably, and open up a wide field for study and experiment for the technicians. So far, however, results are uncertain.

Among processes which have given tangible results, the recent experiments of En-

gineer F. Kuhnert of Friburg described by the inventor himself in an article published in the review "Die Kinotechnik" may be mentioned.

Kuhnert's optical system is made up of a series of prisms *a, b, c, d, e, f, and g*) (see fig. 1) connected and placed between the principal lens and the secondary lenses 2, 3 and 4. Two sides of the prism «*d*» are coated with semi-transparent silver leaf (*h*), but while the side attached to the prism «*a*» has a reflecting power equivalent to 33 and 1/3 per cent, the silver of the side

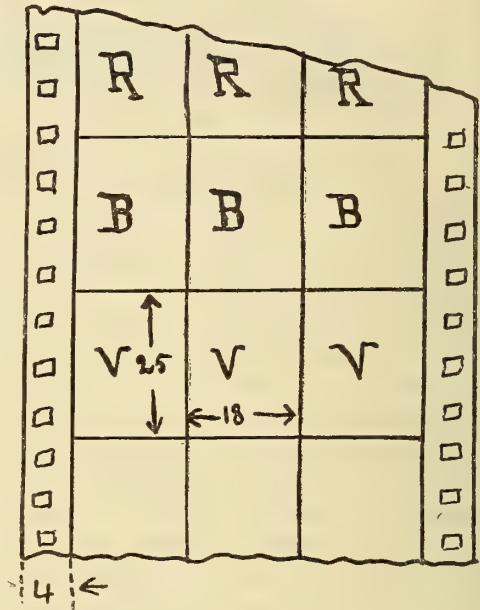


attached to prism «*e*» reflects up to 50 per cent. The superficies of the prisms indicated in the cut with the letter «*r*» offer total

reflection. In  $f1$ ,  $f2$  and  $f3$  the three analytic prisms are represented. A simple examination of the path followed by the ray issuing from the lens partially reflected and partially proceeding through the various superficies allows one to perceive that at the sensitive surface "E" of the film three filtered rays of equal intensity ( $\frac{1}{3}$  and  $\frac{1}{3}$  of the initial intensity) arrive, having traversed equal distance. The optical system therefore fulfils the essential conditions of colour photography set forth at the beginning of this note.

If it is desired to give the pictures the size of standard films (mm  $18 \times 24$ ) the analytic images can take the form indicated in fig. 2, in which case the total width of the film would be about 62 mm. Which does not exclude the possibility of printing or composing the three analytical images on a positive strip of normal dimensions, using

printing systems already in use for other colour cinematography processes.



## THE DEBRIÉ SUPER-PARVO

The firm of Debré has recently constructed a new model of its well known camera "Parvo", which is very suitable for making sound films. This machine, known as the "Super-Parvo" is built in such a way that the use of sound-proof compartments has been entirely done away with. In spite of recent improvements these compartments have always been a source of trouble and inconvenience owing to their size and weight.

The "Super-Parvo" is perfectly silent, and allows the taking of close-ups, with the microphone at less than a metre's distance, without any special arrangement and without any danger of registering background noises.

The new machine has all the characteristics of the modernest types of "Parvo" cameras: internal magazine of 300 mm, standard optical mountings allowing the use of any kind of lens, direct focussing on the film, direct focussing on frosted glass screen, focussing lens of special type, fade-out shutter, rack and pinion fixing for carriage.

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## Review of periodicals and newspapers

### **Social Aspects of the Film.**

The authorities of Doncaster, England, have forbidden a youth to frequent the cinemas for two years. The young man was found guilty of theft, and it was ascertained during the trial that he had come under the influence of detective films. (FILM KURIER, Berlin, 13-VI-1932).

"The Film Committee of the Churches" of Belfast has published a report on the cinema declaring that 70 per cent of the films shown are moral, amusing and educative. Five per cent are of dubious morality, and 25 % are harmful and immoral. (THE CINEMA, London, 5-V-1932).

Monsieur E. Villermoz, in an article dealing with the American films, "Tom Sawyer" and "Skippy", featuring actors of less than 15 years, and with the German film "Emile and the Detectives", represented with great success by children, invites the French producers and directors to turn to the young people for making little masterpieces of this kind. (*Le Temps*, Paris, 14-V-1932).

The CINÉ-JOURNAL of Paris of May 25 publishes an interesting article by M. L. Druhot on dubbing and other present day problems of the cinema. M. Druhot deals with advertising announcements where an abuse is committed in stating that a certain film is only for adults and not for young boys and girls. According to the author, this is merely an advertising stunt intended to deceive the public and disguise the mediocrity of films which do not justify such statements. M. Druhot invites exhibitors to be more straightforward and honest.

According to the programmes of the most important American film producers, it seems that no gangster films will be made in the forthcoming season. (THE FILM DAILY, New York, 29-V-1932).

In his opening address at the Cinema Exhibition organized in London on the occasion of the International Congress of Cinema Managers, Mr Baldwin put forward the idea of instituting a "Children's hour", during which only films chosen for and adapted for young people would be shown.

In her triple capacity as member of the Council for the Protection of Infancy, correspondent of the *Revue des Parents* and mother of a family, Mrs Eva Hanse shows in a very interesting article how parents should treat the cinema and obtain the greatest possible profit from it. (NATIONAL BOARD OF REVIEW MAGAZINE, New York, No. 5, May, 1932).

POUR L'ÈRE NOUVELLE of Paris (No. 77 of April-May, 1932) publishes a series of articles on various interesting points regarding the persuasive effect of the cinema. We may note particularly, "L'enseignement de la paix à l'école" by Max Hébert, on propaganda in favour of the League of Nations, "L'École Belge et la S. d. N." by Maurice Peers with a similar theme, and "L'instinct combattif et la Paix" by M<sup>me</sup> Anglès on the influence of war films.

At the conclusion of a banquet given by British cinema businessmen, several speeches were made pointing out the notable and growing influence exercised by the cinema on the life of nations. Mr Ormiston declared that the cinema is capable of producing

results superior to those obtainable at any international political conference. (THE CINE-MATOGRAPH TIMES, London, 3-VI-1932).

### The documentary film.

Messrs Francesco de Rege and Stanislaus Cantone, alone, without escort, and on an ordinary automobile, crossed in 65 days Somaliland, Keyna, the Sudan, Eritrea, Egypt, Lybia, Tunis, Algiers and Morocco, arriving at Rome via Madrid and Marseilles. They made a real life picture of their trip, which has been shown with success in public picture halls, notwithstanding that the authors of the film are only amateurs. (SCENARIO, Rome, No. 2 of March 1932).

Deputy Sardi, President of the National Institute L. U. C. E. deals in SCENARIO (Rome, No. 3 of April, 1932) with the activity of the L. U. C. E. operators in China during the recent Chino-Japanese conflict and illustrates the difficulties at the cost of overcoming which it was possible to make films which constitute authentic and precious documents of those days of fighting.

The government of the United States of America has secured the registration of a film, to be kept as a document for the future, of the gesticulated language of the various Red Indian tribes. (ITALIAN MAIL AND TRIBUNE, Florence, 7-V-1932).

In view of the great success obtained in Paris and London by the newsreels, a proposal has been made in Germany to add to the "Landinstitut" of Berlin a special film department and a projection hall for the exhibition of the best films of current events. (LICHT-BILD-BÜHNE, Berlin, 20-V-1932).

Johnny Walker has made a film entitled "Jungle Sheiks", illustrating life in the Island of Sumatra. (THE FILM DAILY, New York, 23-V-1932).

The filming of a new 12 reel picture of a documentary type, entitled "The Isle of

Paradise", dealing with the life and habits of the natives of Baki in the Dutch Indies is announced. (THE FILM DAILY, New York, 24-V-1932).

A film representing travels in the South Seas, entitled "Hawai, the Paradise of the seas" has been shown in the Planetarium in Berlin. (FILM KURIER, Berlin, 3-VI-1932).

The Pan-Russian Society for cultural relations with abroad intends, it is announced, to organize a travelling exhibition giving cinematographic visions from real life of Russia. The travelling exhibition is to visit Western countries, and will make a considerable stay in Paris. (FILM KURIER, Berlin, 17-VI-1932).

Mr Martin Reepel and Dr Murawski of Stettin have made in collaboration with the geologist Dr von Bülow and on behalf of the Provincial Administration of Pomerania a film "*Das Land am Meer*", a film which shows in three parts the natural beauty, the history, the folk-lore traditions the agricultural and forestal activity and the industries of Pomerania. (DAS LAND, Berlin, No. 6 of June 1932).

The Mejrabpomfilm has taken pictures of the visit of the delegates of the S. O. I. (International Labour Relief) of the Soviet Republic. The pictures of the Calmucchi country are particularly interesting including the capital Elisca, the Buddhist temples, the Artem mines, where the delegates descended to a depth of 511 metres, and views of the Dnieper. The film should have had sound added. (LES NOUVELLES SOVIÉTIQUES, Moscow, No. 1, 1932).

The cinematographic expedition which made the sound film "Four of the P. C." issued by the Mejrabpomfilm has returned to Moscow. The expedition worked in the Ukraine under the management of scenic director Borodko and scenario writer Heldstein. During the making of the film, the



expedition lived for some time with detachments of the Red Army. and an interesting film of a documentary character on military life in Soviet Russia has resulted. An original contract was drawn up between the leaders of the expedition and the commander of the division. According to the terms of this accord, the cinematographers undertook to keep the soldiers informed as to the progress of the film, and to exhibit it to them for their approval. The soldiers, on their part, undertook to give the directors, operators and artists of the company information and advice on military scenes, and to invite discussion on the part of the soldiers themselves as to the merits of the film, "Four of the P.C.", before releasing to the public. (LES NOUVELLES SOVIÉTIQUES, Moscow, No. 1 of 1932).

### **Political film.**

There is at present being shown in the Moscow cinemas a sound film by Soiuskino entitled "Mountains of Gold", which is considered one of the masterpieces of the Soviet production. The film has a political-sociological background, and contrasts the mentality of a peasant who came to the city in 1914 and the revolutionary mentality of the city populations. Conquered bit by this spirit, the peasant becomes a partisan worker of the new doctrine. (LES NOUVELLES SOVIÉTIQUES, Moscow, No. 1, 1932).

The Mejrabpomfilm is preparing a new film with a political background entitled HORIZONS containing real life pictures of the port and city of Odessa.

LE TEMPS of Paris of May 5, 1932 demands a film policy from the government in order to avoid the influence of bad films on the native populations and also to prevent propaganda by film on the part of other states.

In a polemical article Mr. S. K. Lewis sets out his ideas on the way in which the cinema could help world peace. (TODAY'S CINEMA, London, 3-VI-1932).

Interesting article setting forth the reasons for which certain films cannot be considered suitable for the colonies. (THE KINEMATOGRAPH WEEKLY, London, 19-VI-1932).

### **Religious Film.**

Three films of a religious character are announced for early production, namely, "The Miracle", "The Sign of the Cross", and "The Ten Commandments". (THE UNIVERSE, London, 13-V-1932).

### **Cultural Film.**

DIE KORRESPONDENZ of Berlin of May 1, 1932 publishes an article on the interest which the Ministry of Foreign Affairs ought to develop in cinematography, especially in connection with the political-cultural influence of the German film abroad.

The "Evangelische Bildkammer" of Berlin invites cinema proprietors to keep one fixed day a week for educational and instructive films. It suggests Monday, as the cinemas are usually less frequented on that day, and, as a consequence, the exhibitors run less risk of financial loss. The customary cinema public would keep the other days for its visits, and the commercial success of the Monday cultural gatherings would be assured by the propaganda which the evangelical organizations would make in their favour. (DIE FILM KORRESPONDENZ, Berlin, 11-V-1932).

In an editorial entitled "Un devoir social : aider les Educateurs", Monsieur P. A. Harlé insists on the necessity of offering teachers films that are easy to handle such as a uniform type of film to be exchanged between schools. Projections should also be able to be given in a half light. The cinema ought to have its own place in teaching and not be considered an accessory to scholastic education. Film producers should take this matter resolutely in hand, thereby

fulfilling a social duty. (LA CINÉMATOGRAPHIE FRANÇAISE, Paris, 14-V-1932).

The Berlin Central Institute for Teaching and Education (Zentralinstitut für Erziehung im Unterricht) is organizing for the month of June as part of its ordinary pedagogic meetings a series of conferences on educational cinematography, cinema teaching and the artistic film. Debate will be invited. Among the subjects of the conference, there will be: The value of present day films from point of view of national education; the importance of the cinema in national education, the cinema operetta as a new art form, etc. The Institute has also in mind to establish a special course for the utilization of the cinema in the elementary schools. (FILM KURIER, Berlin, 18-V-1932).

The forthcoming publication of the report of the British commission for the teaching and educational film (Commission on Educational and Cultural Film) is announced. The report, which is the result of two and a half years of studies and inquiries, will insist on the necessity of the film in national life and the urgency of creating in England a national film institute similar to those already existing in other countries. (EDUCATION, London, 3-VI-1932).

CINOEDIA (Paris, 4-VI-1932) announces the invention, thanks to the film and to a new system of registering sound on films, of the *sound book*. The possibility of an infinite series of applications of this new invention is at once suggested, such as the instantaneous registration of conferences, lessons, reports of meetings, readings of classical and modern authors. The system should offer great possibilities of education and entertainment for the blind.

### Scientific film.

The University of Chicago has commenced to produce on its own account scientific talking films. The production, which is

intended for purely scholastic purposes, will shortly be extended to cover all branches of education. (FILM KURIER, Berlin, 17-V-1932).

Dr. J. L. Faure gave a lecture to the Paris Academy of Medicine on May 17 last on the various methods of operating cancer of the uterus. An interesting film showing a completely successful operation was given at the end of the conference. (LA PRESSE MEDICALE, Paris, 25-V-1932).

The Egyptian government, which is always alive to the possibilities of the cinema, has equipped a travelling cinema with the object of spreading in the farthest off regions of the country the elementary principles of hygiene and preventive medicine. (KINEMATOGRAF, Berlin, 27-V-1932).

### Didactic Film.

Among recent outstanding articles dealing with the educational cinema the following are worthy of note: "Englische Lehr- und Kulturfilmschau in Basel" by Herr Imhof; "Der Film in der Schule als Quelle psychologischer Beobachtung der Kindernatur" by Herr Otto Miltz, published in DER BILDWART of Berlin, No. 3 of March-April, 1932; "Das moderne Lichtbildzimmer" in which Adolf Scäde of Prague describes in detail the technical and economic conditions desirable for a school-room fitted for film projections. The article is published in the Prague BILDienst No. 4 of April 1932. Other articles are "Cinema et Pédagogie" by Jules Casadesus, published in LA VOLONTÉ of Paris, of April 8, 1932 and "Le film sonore d'enseignement" by Ronald Guerard, published in CINEMA of Paris, in the May number of this year.

The new occupant of the Chair of Prospective at the Paris School of Fine Arts intends to utilize the cinema as a complementary method of teaching. (L'ECHO DE PARIS, Paris, 6-V-1932).



The Congress of the Welsh Federation of Board School Teachers, recognizing the great scholastic value of the cinema, has proposed that accords should be entered into with the managements of picture palaces for the organization during study hours of projections made in connection with the scholastic programmes.

### **Artistic film.**

The Fono-Roma is preparing a sound film short on the symphony "The Pines of Rome" by composer Ottorino Respighi. The photographic part ought, according to the instructions of the *maestro*, to be merely a comment on the music. (SCENARIO, Rome, No. 2, of March 1932).

### **Revenue tax on Cinemas.**

In Belgium the tax on cinemas has been increased by 10 %. (THE FILM DAILY, New York, 1-V-1932).

The Chancellor of the Exchequer informed the House of Commons that it was not possible to diminish in any way the amusement tax. (TO-DAY'S CINEMA, London, 13-V-1932).

In Hungary a recent decree has notably modified the regulations in favour of a national cinema production, creating a fund the source of which is to be found in a subsidiary tax. From today, there is a tax of 20 gold centimes on each metre of sound or silent film controlled by the censorship. This, if the sub-titles are in Hungarian ; if not, the tax is increased to 30 gold centimes. Moreover, for every foreign film, request must be made to the management of the National Cinema Fund for a quota certificate which will be granted upon payment of 100 gold pengos for films of from 200 to 400 metres, of 400 pengos for films of from 400 to 800 metres, and of 1000 pengos for films over 1200 metres in length. The censorship certificate of permission to exhibit

will not be granted except upon payment of the foregoing taxes. An exception is made in the case of educational and news-reel films. The revenues deriving from the fund may be used for the creation of prizes to be distributed among Hungarian film producers according to economic possibilities and by the mutual decisions of the ministries of Commerce and the Interior. (LICHT-BILD-BÜHNE, Berlin, 17-V-1932).

Brazil has reduced by 50% the customs duty on films. As a result the tariff applied from May 1 is as follows : 54,446 paper milreis for every kilogram of film positive of 35 mm size ; 27,223 paper milreis for every kilogram of positive film reduced size (9 and 16 mm) ; 5,644 paper milreis for each kilogram of unexposed film. (KINEMATOGRAPH, Berlin, 25-V-1932).

### **Censorship.**

At the assembly of the National Directory of Free Evangelical Churches, held at Blackpool, Dr. Benjamin Gregory made a speech in which he recognized the great value of the cinema as a means of propaganda, at the same time criticizing the present day production and insisting on the need of creating a new censorship organ of a national character. (MANCHESTER GUARDIAN, Manchester, 8-IV-1932).

The Annual Congress of the National Federation of Women's Institutes recently held in London examined the moral level of modern cinematographic production and approved a motion that the censorship should be stricter. (THE TIMES, London, 11-V-1932).

More than 7000 questionnaires were distributed at Edinburgh among parents, teachers and children in order to obtain opinions on the influence of the cinema on the young. The object of the inquiry, as well as that of similar inquiries being held in various parts of England is to urge the



government to put a stricter censorship into force. (TO-DAYS CINEMA, London, 17-V-1932).

At the congress of the Cinematograph Exhibitors Association, Mr Hame Welsh, vice-President of the association stated that the censorship as carried out in England to-day can only bring the industry to ruin. In his opinion, the only competent judges of morality are the parents, who know what films their children ought or ought not to see. (THE DAILY TELEGRAPH, London, 3-VI-1932).

In the course of an address given at the Diocesan Conference in London, Mr Edward Short, president of the cinema censorship, after having rebutted the accusation of venality made in the House of Commons against the censorship, declared that 18 per cent of the films examined by the control office undergo cuts or modifications. (TO-DAY'S CINEMA, London, 7-VI-1932).

The new Prussian law on the cinema censorship requires amateur films to obtain the censors' approval. This is also the case when it is only intended to show such films in private clubs or halls belonging to private associations. Herr Hellmuth Lange of the League of amateur German cinematographers publishes an article to show the obstacles to cinema development created by this law. (DIE PHOTOGRAPHISCHE INDUSTRIE, Berlin, No. 13, 1932).

### Statistics.

The Czecho-Slovakia cinematographic production is increasing in a remarkable fashion. From the two or three sound films produced in 1930, the production has now (1931) reached 18 sound films. (THE FILM DAILY, New York, 24-IV-1932).

In 1931 there were produced in Europe 570 long films representing a total value of 30,147,000 dollars. (THE FILM DAILY, New York, 6-V-1932).

In the course of an address given to the Picture Club Forum of New York, Mr. Al. Lichtmann stated that during the last few years cinemas had suffered a cut of about 40, per cent in their takings. (THE FILM DAILY, New York, 6-V-1932).

A communiqué from the United States Department of Commerce points out that in 1931 the export of American films into Europe underwent a notable diminution. Nevertheless, 28% of the films shown in Germany and 48% of the films shown in France in 1931 came from the United States. (MOTION PICTURE DAILY, New York, 10-V-1932).

About 22% of the films shown in Polish cinemas are produced nationally. (THE CINEMA, London, 25-V-1932).

### Industrial film.

The review SECURITAS of Milan of March 31 publishes a report on the activity of the A.N.P.I. (Associazione Nazionale Prevenzione Infortuni) in 1930. Frequent mention is made in the report of the assistance rendered by the cinema in preventing accidents. The A.N.P.I. has secured the production, through the National Cinema Institute (L.U.C.E.) of a series of films on the principal precautions to be taken in order to avoid the commonest accidents.

The manager of the French foundries of Foug is taking a personal interest in the propaganda for the prevention of accidents in his establishments. He publishes a monthly bulletin which deals with the frequency of accidents and the means adopted for avoiding them. The bulletin stresses the importance of the cinema as a means of propaganda. The last bulletin announces the forthcoming projection of the film "Why?" the object of which is to prevent accidents. (REVUE DE L'UNION DES INDUSTRIES METALLURGIQUES ET MINIÈRES, Paris, No. 142 of April).

During the meeting held on April 22nd last in Paris by the National Committee for the French Industrial Organization, M. Bloch engineer in chief of the Railways exhibited two new films for the instruction of the railway staff attached to repairs. The film showed the workings of the service. (L'USINE, Paris, 6-V-1932).

The NEW ERA has in hand a series of films on British industry. The first film will deal with the development of wireless telegraphy. (TO-DAY'S CINEMA, London, 17-V-1932).

The Wardour Company has issued a film "England Awake!" illustrating the origins, development and success of the major British industries, as well as the activity of pioneers in the commercial and scientific fields. (THE CINEMA, London, 18-V-1932).

### **Technique.**

Mr Charles M. Stitt of San Francisco has successfully experimented a new lens called the *brain lens*. Applied to a cinema apparatus, it yields excellent stereoscopic effects. (THE NEW YORK HERALD, Paris, 6-V-1932).

On the occasion of the meeting of the Photographic Section of the Academy of Artistic and Scientific Cinematography (Academy Motion Picture Arts and Sciences) an exhibition was held in the Paramount studios at Hollywood of the latest sound film camera models. (MOTION PICTURE DAILY, New York, 13-V-1932).

The Austrian government has granted a subvention of 200,000 shillings to the Selenophon Company of sound film makers for experiments to be made with films having a paper support. (KINEMATOGRAPH, Berlin, 28-V-1932).

Cinematograph technique has been enriched by a new and notable improvement for photographing with the invisible heat

rays. It is now possible to take a film from an airplane flying at a height of 500 metres. (KINEMATOGRAPH, Berlin, 28-V-1932).

Dr Robert Mond has invented a new type of apparatus permitting photographs of the stars at a certain distance. (THE DAILY TELEGRAPH, 30-V-1932).

The first exhibition of telecinematography took place in London on June 1, at the Metropole. (FILM KURIER, Berlin, 3-VI-1932).

The French Photographic Society has inaugurated a television section with the object of studying the manufacture of practical telecinematograph apparatus. (FILM KURIER, Berlin, 7-VI-1932).

### **Labour.**

The Dominion Education Film Association has been formed at Toronto Canada, for propaganda in favour of visual teaching. (MOTION PICTURES, Washington, 13-IV-1932).

The SOIUSKINO which has the monopoly in Russia for the production and distribution of films has been reorganized as the result of a decree issued by the Soviets. From now on the entire Russian film production will be grouped under the following monopolies: Russfilm, Bellfilm, Ukrainfilm, Vostokfilm, etc. Monopolies have also been formed for the photo-mechanical and photo-chemical industries and also for the preparation of technical films. It is calculated that about 160 technical films will be produced in Russia in 1932. (FILM KURIER, Berlin, 28-V-1932).

Spain is getting ready to compete in the international film market. The founding of a big Spanish producing firm to be called "Ecessa" is being arranged at present. The firm in question will attempt to supply



a large portion of the requirements of the home market.

The British United Film Producers Ltd. formed to advance the sale of British-made films in the colonies, has sent 270,000 feet of film to British India and Ceylon. (THE CINEMA, London, No. 1, June 1932).

### **Syndical Problems of the film.**

The Berlin Chamber of Commerce has decided in connection with concessionary rights of films forbidden by the censorship that in the case of the censorship prohibiting a film the exhibitor is not obliged to pay the fee for the right to show. Moreover, the exhibitor can demand the return of any money he may have paid in advance to obtain the concession of exhibition on condition that the film has been definitely barred by the censors without the exhibitor having in any way provoked the prohibition. This latter condition was inserted because a case arose when exhibitors, dissatisfied with their bargain, brought about of their own initiative the barring of the film they had acquired. (FILM KURIER, Berlin, 11-V-1932).

An agreement regulating the relations between authors of cinema scenarios and film producers was concluded on May 1 last in Hollywood. (INFORMATION FROM ACADEMY OF MOTION PICTURE ARTS AND SCIENCES, Hollywood, 26-V-1932).

### **Unemployment and the film.**

While the cinemas of New York have decided to offer gratuitously an afternoon show to the unemployed ( VARIETY, New York 3-IV-1932) it was also decided to set apart for the unemployed the profits on the first performance of the film "State's Attorney" of the R.K.O. Radio Pictures. (THE NEW YORK TIMES, New York, 5-V-1932).

### **Film critics.**

Walter Boje of Berlin in an article on cinematographic critics, deplores the arid, superficial and often foolish criticism of cultural films made by journalists, who, with limited notions of cinema technique, and little or no musical culture, believe themselves authorized to judge a cultural film without concerning themselves with its spirit or content, and without pointing out the gross mistakes of ethnological, zoological and other kinds often to be remarked. According to the writer, criticisms of this type are useless for the cinema industry, and are indeed harmful to the popularisation of cinema culture. (DER BILDWART, No. 3 of March and April, 1932).

In an article on the Italian film, Nicola De Pirro, recalling that the intervention of the State effected with the creation of the National L.U.C.E. Institute the production and diffusion of cultural films, is of opinion that it is advisable to direct the Italian film towards better forms of art, culture and science. He suggests that the constitution of the National Technical Committee of the Cinema might prove to be a step in this direction. (SCENARIO, Rome, No. 3, of April).

During the VIth World Congress of the International League for the New Education, which will be held at Nice from July 29 to August 11, an international and a French cinema exhibition will be held. (POUR L'ERE NOUVELLE, Paris, No. 77, of April-May, 1932).

Under the leadership of Dr Schultz of Berlin, a new cinematographic expedition organized by the U.F.A. has left for Norway, Sweden and Finland. (OESTER FILM ZEITUNG, Vienna, 15-V-1932).

Under the auspices of the Scottish Educational Cinema Society, an exhibition of projection machines and scholastic films will be held at Glasgow on July 11 and 12.



(THE SCOTTISH EDUCATIONAL JOURNAL, Glasgow, 27-V-1932).

The Superior Council of the Academy of Fine Arts in London has conferred a gold medal on the Nero-Film Co. for its picture, "Kamaradschaft" by G. W. Pabst, considered to be the best film produced in the world during 1931. (KINEMATOGRAPH, Berlin, 28-V-1932).

The FILM KURIER (Berlin, 28-V-1932) publishes the replies of the cinema organizations of Czecko-Slovakia, Denmark, England, Yugoslavia, Holland, Sweden, Switzerland and Hungary to a questionnaire on the present state of the sound film in Europe.

Sir Charles Grant Robertson has been nominated president of the National Cinema Inquiry Committee, the formation of which was decided upon at the Cinema Conference held last April at the Birmingham university. (THE DAILY TELEGRAPH, London, 4-VI-1932).

Le FILM of Antwerp of June 5 describes a visit made to the cultural section of the U.F.A. studios at Neubabelsberg. A large number of animals used in the making of films are kept there and looked after, so as to be always ready for a film.

A photographic and cinematographic exhibition will open shortly in Berlin illustrating the beginnings and development of photo-cinematography in Germany. More than 200 historical films will be shown, fragments of negatives, 200 film manuscripts, and so on. During the exhibition, conferences will be held, particularly by Dr. Gottheimer on the most recent films taken with Röntgen rays, and by Major von Linsingen on the film made to illustrate the central government archives. (FILM KURIER, Berlin, 18-VI-1932).

M. Lebrun, the new President of the French Republic, is a convinced partisan of teaching by the film. Notwithstanding his new high office, he will remain president of the *Officie régional du Cinéma éducateur* of Nancy. (LE CINÉOPSE, Paris, June, 1932).

Hollywood possesses a most interesting library where are preserved architectonic models of palaces, temples and entire cinema cities with copies in plaster of the columns, capitals, friezes, together with copies of the masterpieces and most characteristic works of Egyptian, Greek, Roman, Chinese and Renaissance architecture. The volumes of this library often consist of enormous architectonic models 30 feet high and correspondingly broad. (ECO DEL CINEMA, Florence, No. 103, June 1932).

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# Bibliography

*Du Choix d'un métier*, by H. GAILLARD and A. LOMONT, with a preface by E. LABBÉ, Director General of Technical Teaching. 1 Vol. 380 pp., 60 illustrations. Published by "L'Information Professionnelle", Paris.

This work, written by two prominent experts in the field of career-choosing appears under the dictum of Pascal, "La chose la plus importante de la vie, est le choix d'un métier". Monsieur Labbé adds in his preface that to find oneself in one's right place is a guarantee of effective work, for the individual can thus realize his destiny and can give life to a well-ordered society capable of sure progress.

Career-choosing is the subject of more or less theoretical inquiries. The advice offered us by Messrs GAILLARD and LOMONT in their book is the result especially of their experience in the management of the professional schools of the Paris, Chamber of Commerce. This can be deduced from the book's sub-title "professional career-choosing according to the experimental method of the professional schools".

It may be said that every chapter of this volume offers material for several conferences and articles suitable either for the big public or for experts who exercise a useful influence on the authorities, or indeed for everyone interested in the problems of work. The first chapter particularly ("The Crisis in Apprenticeship") is of first rate importance. It deserves to be read attentively by all educationalists who would certainly find in it the best possible arguments for convincing parents and children of the nobility of every craft that is practised with a sense of its usefulness. The chapter contains a series of considerations full of good sense, notable moral elevation and high social value wherein the authors endeavour to destroy the common prejudices against the handicrafts and manual labour.

One might, in connection with this, paraphrase an old saying, namely that there is not a trade or craft which is not admirable, but only persons who are not admirable.

The successive chapters develop fully and clearly various essential points such as the practical organ-

ization of choosing careers, propaganda, the work of the schools, professional associations, the experimental method suggested by the authors themselves, teaching in professional schools, and the working of the Paris Chamber of Commerce. Nor should we forget to mention the part taken by the cinema in the installation of these professional schools. Our readers, in any case, know the name of Monsieur Lomont as a collaborator to this review and a fervent supporter of the educational and instructional cinema.

Messrs Lomont and Gaillard's book is completed by some thirty radio-telephonic propaganda conversations on various trades and crafts composed by specialists and published as examples.

In conclusion, we may say that this book, which is easy to read and pleasant, should be in the hands of all those interested in educational questions, and should enjoy a wide circulation, not only because it is within everybody's reach but is necessary to everybody.

PAUL ROTH, "The Film Till Now" London, Jonathan Cape Ltd., (1st Edn, 1930, reprinted, 1931. pp. 362. With numerous illustrations).

PAUL ROTH, "Celluloid" *The Film To-day*. London, Longmans Green, 1931, pp. 25. illustrated.

The volume "The Film To-day" by Roth is one of the most interesting books written on the cinema during the last few years. The author reviews the pick of film production among the great nations, including Soviet Russia and Japan. He illustrates the possibilities and objects of the cinema, and disagrees with the idea that it is necessary always and at any cost to introduce dramatic features into scenarios, giving to every film a character that must be either dramatic, comic, sentimental, etc. The volume "Celluloid" by the same author traces the course of events in the film world since the revolution of the sound film took place. He analyses the well defined and outstanding tendencies evident in the modern cinema as they can be studied in the most important films of the day.

The author's idea is to induce a fresh movement into the cinema, which since the profound changes



wrought in it by the introduction of sound, has fallen into a state of apathy. The silent film has reached, if not perfection, at any rate, a certain artistic level, and compelled a general interest of such quality, that it was possible to consider the conquest of the cinema as already made. The introduction of the sound principle upset the situation, and we are faced with a new technique and a different conception of the subject, in fact with a new kind of spectacle altogether. The two volumes under review examine the whole question from various points of view. The present static condition of the cinema may mean a retrograde movement, for there exists a danger of the public losing its interest therein, and there is a still greater danger that the screen (expressive form of art absolutely different from all others) may become nothing different or better than a copy of the dramatic theatre, the opera or the café concert.

The principal causes of the present standstill in the cinema are according to the author, to be looked for in the lack of originality and a guiding policy in handling productions, in the paucity of fresh elements, in insisting on the usual sensual appeal and in failing to understand that the cinema is a new form of art requiring a construction and form of its own.

Other causes have contributed to the cinematographic depression. The Americans believed it necessary to give the public the illusion of a better life in order to distract it from the anxieties of our daily existence. As a consequence, we had luxurious settings, a predominating sense of wealth and happiness. But the basic level of the film has not been raised in proportion.

Rotha's remarks are sensible where they refer to the existence of a radical question in the cinema field. What is the type of film preferred by the people in general? Is it true or not that the American belief that the great mass of spectators wishes, even as a form of repose, to see something different from the surroundings in which its daily existence is passed for the reason that only so is it possible to find distraction and to dream?

The world is always anxious to dream something better.

Another question discussed by Rotha is the coloured film, and here we find his conclusions just and reasonable: namely that the public is beginning to get tired of such films. We would add to this: specially if something artificial and not corresponding to verity is what we are always to see. Rotha's report on the Soviet production is full of interest. We must admit its absolute originality and novel technique.

Noteworthy are the pages dealing with an examination of the relations existing in picture palaces, or that are in one way or another determined between spectator and film, the influence of the latter on the former, the adaptation of the former to the latter, and the possibilities of a vast plan of popular cinema education.

Rotha's considerations on the new conception of the film have notable value. We are fully in agreement with the author's ideas here. The sound film should be considered as an entirely new form of art and spectacle. For this to happen, it will be necessary to create a new school of writers who feel and understand all the possibilities of the screen and the new sound technique. The old tradition of re-shaping and adapting theatrical works to the cinema must be abandoned. The infinite possibilities offered by life and nature to the screen must be duly understood. The old prejudice for having a sentimental, erotic, passionate or sensual plot must be put on one side if we are to have an art cinema and not only a commercial cinema.

The life around us, the difficult social problems of the day, the possibility of translating thoughts and ideals into screen language help to persuade us that the cinema has a magnificent future. This is, provided it abandons its present fashion of merely copying the theatre and turns towards new forms which will give it a quite different place in the show business.

We have referred to this matter on previous occasions. It is not difficult to understand how the big American, German, French or Italian moving picture producers, when the sound film came into existence and put in jeopardy enormous industrial and capitalist interest preferred to make their experiments in the new method by following what had hitherto pleased the public in other departments of the show business. Thus we soon had the cine-operetta, and the theatrical piece transposed for the film. Yet this was not the sound film. Now that the public is beginning to grow tired of this transposing of the stage to the screen, (and we are in complete agreement with Rotha here) the big industrial organizations must perceive the task that devolves on them: namely to give a new form and structure to cinematographic production.

The present period of economic deflation renders such a move all the more necessary, for at the present time the logical necessities of selection in the matter of amusements on the part of the public render its patronage more difficult to secure.

The two volumes under review are of the greatest interest. We hope to refer to them again, bring-

ing out certain specific points touched upon and disagreeing with others. The present crisis, which is perhaps more spiritual than economic, has had grave repercussions on the destiny of the cinema.

DICK GRACE. *I am Still Alive!* With introduction by WILLIAM WELLMANN, Producer of WINGS and YOUNG EAGLES New York, San Francisco, Chicago, (Rand MacNally, 1931) 255 pp. whit illustrations.

The cinema in the course of its technical-artistic development has need of all the means which human science places at our disposal. Recently a series of films on aviation and the daring acrobatic performance of our pilots has amazed the film public. Tricks or reality? Or rather, how much of them tricks and how much genuine? This is the question film fans have asked themselves when admiring pictures showing the marvels of flying, the immense possibilities of the heavier than air machines, and the daring of pilots, whose audacity is only equalled by the technical advances realized in their machines.

Dick Grace is both a magnificent aviator and a beloved star in the film firmament. We remember him in the films, "Wings" and "Young Eagles" which made us hold our breath and suggested the question: is this trickery or reality?

Now we have Dick Grace as a writer, and a most original and interesting writer too. The handsome volume before us explains his technique, shows us the system used by Grace in flying his planes at high speed and launching them earthwards so as to allow the operator to make authentic pictures of fantastic aviation scenes.

Dick Grace, with that calm which is characteristic of the Anglo-Saxons, seeks to disabuse the reader of any admiration for the daring of his deeds. There is nothing heroic about it; everything is calculated with extreme care; all is meticulously pre-arranged. It is merely a question of solving once and for all a difficulty which requires great readiness of mind and steady nerves for successful handling.

Mr. Grace tells us in his book the reasons which led him, after his experiences as flight captain during the war, to take up the strange and highly interesting sport of cinematographic aviation, and brought him to the point of being able to give the exact real sensation to the beholder of seeing an aeroplane crashing to the ground or about to smash against a wall.

To obtain his successful results, Mr. Grace had to undergo a lengthy physical training and undertook a patient study, based on mathematical formu-

lae, of just what movements and manœuvres it was necessary to make in order to obtain the desired end, at the same time saving one's skin and when possible also the machine.

The part of the book in which Mr. Grace speaks of his experiments with an automobile launched at high speed against a wall or other obstacle to give the impression of a motor disaster is most interesting. Here again, it is all a question of a mathematical calculation, interesting to airmen, motorists or cinema operators.

The book, which ought to enjoy a large circulation for its valuable lessons, contains numerous graphs, wherein the new theory developed by Grace for the film both theoretically and practically is carefully explained.

Mr. Grace's volume belongs to that series of publications now being issued in many countries for the purpose of spreading a knowledge among the general public of the infinite resources of the cinema. The book is well presented, the photography handsome, the text attractive.

FRANCIS M. KELLY AND RANDOLPH SCHWABE, *Historic Costume. A Chronicle of Fashion in Western Europe 1490-1790*. 2nd edition. London, B. T. Batsford, 1929. 305 pp., with many illustrations, some in colours.

When it is desired to make a practical reconstruction of some historical event, an infinite number of small questions of detail present themselves. The ordinary costume book is as a rule insufficient so settle such difficulties as may arise. For this reason the authors have prepared for us this guide to past fashions for the use of artists, actors and cinema producers. The book is based upon documents both pictorial and literary of the periods treated.

The volume accurately traces the evolution of fashion from the late fifteenth century to the French revolution, describing the changes and developments especially as they occurred in France, and in England, with some references to Italian, Flemish and German fashions. The country origin of any special fashion is given, and the particulars are explained.

The book contains the following chapters: The Italian tendency (1480-1510; puffed sleeves and breeches with insertion work; German influence (1510-1545); Spanish ruches (1545-1620); long hair, lace and leather (1620-1655); Effects of the Grand Règne (1655-1715); panniers, powder and "queues" (1715-1790).



Richly illustrated with historical drawings and vignettes to show details, the volume contains several models of typical costumes of the sixteenth, seventeenth and eighteenth centuries. A chronological table of principal fashions opens the book.

C. A. LEJEUNE, *Cinema*. London, 1931, (Alexander Maclehose) 255 pp.

A long shot of the artifices of the cinema and the individual aspects of the new art, a book written to arouse interest in them, to place them in contrast by comparing them. The author has been a cinema critic for some ten years. His book throws a light on the great names in the film world and on the exponents of the various tendencies from the early days to the present time. Producers, scene directors, actors, technicians all come under his review.

The author is an optimist. He states that if the cinema in its thirty years of existence has produced a Chaplin and directors like those of the Soviet cinema — the opposite poles of individualism and collectivism — if it has produced the slap stick, the impersonal work of Flaherty and Schoedsack, the abstract experimentalists and the specialized operators of the news-reels, as well as outstanding masters like Clair and Griffith, Pomer, Lubitsch and Pabst, it is clear that the cinema has great vitality and a definite place in the history of art.

The volume is divided into three parts: a detailed study of the most important American names, the outstanding Europeans and a miscellany dealing with films that have no hero — that is pieces of the slapstick type. The latter also deals with the task and importance of the operator in modern cinematography, the experimental film, the news-reel and travelogues dealing with the agriculture and industries of various countries. The author hopes that cities may become movie stars, and concludes with a chapter, which he calls an "extra", dealing with films showing a life in which the earth is the principal character.

HARVEY C. LEHMAN and PAUL A. WITTY, *The Psychology of Play Activities*. New York, 1927, (A. S. Barnes & Co) 242 pp.

After examining the changes that have taken place in the human attitude towards play and amusement generally in the course of history, and after considering some of the best known theories explaining the causes and origins of the same (Schiller, Spencer, Groos, Patrick, etc.) together with their methods, the author passes on to examine the various tendencies and preferences of children,

according to their age, sex, and social station. The play instinct as it effects both white and black races together with the effects due to the seasons come under review. The closing chapters of the book deal with such subjects as "the school and entertainment", "play and intelligence", "play in relation to professional advancement". On page 228 we find a brief note on the great attraction exercised on students by the film and the possibility of using the cinema in schools.

HANS RICHTER, *Filmgegner von heute — Filmfreude von morgen*. Berlin, 1929 (Hermann Recken-dorf). 125 pp. Numerous illustrations. (Today the enemy, tomorrow the friend of the cinema).

The volume under review is rich in ideas and proposals for the realization of a new kind of film that is to be more serious and better suited to an intelligent and artistic public. According to the author, the film of today has many enemies, but it can never have enough, for the enemy of the film has a mission in life, which is to combat the bad film and to organize protests against it. We should not heed those persons who say that the film must be bad, because the public wants it so. We ourselves are the public. Do we desire the films which are shown today?

Nor is it to be believed that better films cannot be made. The author's appeal is made not only to the public, he also addresses the producer and film director who ought to have a sense of responsibility and take part in the fight against bad films. The enemies of the film of today must become the friends of the film of tomorrow. They should study the means for bettering it, they should love it to-morrow as a perfect art when it reaches its true purpose, that, namely, of reproducing nature, of offering the truth without falsities or tawdry embellishments.

There are numerous explanatory illustrations, placing in contrast scenes in bad taste with more original pictures or pictures with a greater sense of life and reality. The whole volume is clear and readable.

HARRY REITENBACH, *Phanton Fame. The Anatomy of Ballyhoo*. New York, 1931. Simon & Schuster. 258 pp.

This is a posthumous work, a lively and interesting composition, the autobiography of a great American publicity agent. It is the only fortune he has left as a witness to his colourful life and his



amazing quickness of thought and action. The book takes us behind the scenes of American advertising and publicity. We see the first steps of Zukor, Lasky, Goldwin, and Mayer on the path to fame and glory. We follow the careers of Douglas Fairbanks and Gloria Swanson from their beginnings. Reitenbach's story is an example of the new and imaginative methods invented by American industry to launch its products and sell them throughout the world. The preface is by Walter Winchell, and David Freedman, who collaborated with Reitenbach, has edited the book and written a final chapter.

DYK RUDENSKI, *Gestologie und Filmspielerei*. (The art of gesture and the cinema. Studies on the physiology and psychology of expression). With preface by FRANZ BLEI and conclusion by H. SENG. Four full page illustrations. Berlin, 1927. Homboken-Press. 69 pp.

A short treatise on the possibility of teaching and the necessity of practical study of the art of gesture. Useful advice for those anxious to enter the cinema career. The fourth chapter, which contains a detailed scheme of a course of preparation for cinematographic actors, is of especial interest for directors or those thinking of starting a school for cinema instruction.

RUDOLPH KURTZ. *Expressionismus und Film*. With 73 illustrations and 4 full page coloured drawings. Berlin, 1926, Lichtbildbühne, 135 pp.

After reviewing the various manifestations of Expressionism in art, literature, sculpture, painting architecture, music, etc — music chapter by Walter Harburger — the author discusses the possibility of applying expressionism to the theatre. He comes to the conclusion that if, as a convention expressionism is out of date, and therefore an entirely expressionistic film cannot well be made, it would be advisable to use it in the cinema for those films of a psychological nature that are with difficulty reproduced naturally, as for instance, certain states of mind created by a landscape which ordinary photography cannot give. According to the author, excellent effects can be obtained with expressionism which can usefully be employed in film work to give effects of novelty and greater vitality.

The author discusses the architecture, technique, actual photographing, and illumination required in the production of expressionistic films. He also examines some of the most important films (such as *Calagaris*, etc) and dedicates several chapters to stage and film directors who employed this convention (Viking, Eggeling, Hans Richter, Walter Ruttmann, Fernand Léger, Francis Picabia). He treats also of the style of these artists in their scenic directions and manuscripts and in connection with the actors and decorators.



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ROME

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## THE EDUCATIONAL CINEMA IN THE TECHNICAL SCHOOLS

By **Carl Renner**

“ All the ink we authors of travel books spill does not represent the character of a country as well as a few metres of film. “ This is the recent opinion of Arnold Hoellriegel in connection with a film on Angola which he chanced to see at Lisbon during a brief stay of some hours.

There is nothing superior to the film for showing in teaching, and especially in technical training, how work is done. The other means utilized for this purpose, such as models, drawings, slides, have not been rendered superfluous by the film and need not be eliminated. The fact remains though that an action can only be properly represented by an action. Verbal explanation, without the use of any illustrative process, may be adapted to individuals who have reached a certain intellectual maturity and the possibility of receiving an abstract impression in the scientific field, but for young people, who for the most part have only elementary intellectual conceptions, a concrete representation of the object being taught is advisable. A drawing, if made before the student's eyes, can show the form of a machine, or a piece of the machine, but it will not be sufficient to show it working. The same thing is true of lantern slides. The value of models for teaching is about equal with that of the film and may be superior to it when they can be made to work. Rarely, however, is the model of the same size as the machine itself, and it is often considered as more or less of a toy. The model too is never surrounded with all the objects, fittings and sense of reality of the machine itself. It can only be considered as a simple means for demonstrating and an invitation to go and see the machines themselves from which the models are copied, which may be a useful experience, showing as it will, the operation and purposes of the machines. It must also be remembered that visits by small groups of students are often the cause of annoyance to the workers who are sometimes inclined to resent them, whence teaching by visits of this kind becomes a complicated affair, as the teacher, as a rule, has but little



time as his disposal. Moreover, the students are easily distracted by the other machines near to that or those which are being shown them, also by the whole surroundings and the various accessories. The possibility of danger to the health or life of the onlookers also helps to increase the teacher's responsibility.

The teaching film is free from all these disadvantages, and has as well some notable merits. The pictures appear clearly on the screen in the dark hall where they are shown, and there is no danger whatever from the film if a good projection apparatus is used. The film, however, should be a real educational film. Today, apart from a few exceptions, very few of the technical educational films can really be called such in the strict sense of the word. An educational film should clearly show the development of the technical work being taught and every action in the picture should form a complete visual whole. The illustrations of work movements that are difficult to follow should be given with the slow motion or speeded up camera. The various scenes should be projected on the screen for a sufficient time, and should not end brusquely as happens to-day when there is often something interesting to demonstrate. It is not advisable to devote a few metres of film only to the essential motions in a certain piece of work, and then give dozens of metres to something merely secondary. On the other hand, the various parts of a film should not be too long. As a rule, about 100 or 200 metres can be considered a sufficient length, and sometimes even 50 metres will suffice. To cite one example, the film « Graphic Arts », produced by the " Institut für Kulturforschung " of Berlin perfectly satisfied these conditions. The film shows the technique of wood-cutting, engraving on copper, steel and stone, and was produced with pedagogic principles, such as very few films are, so that the separate parts can be used by themselves for teaching.

How is it that we possess so few good educational films? The idea of making them is not new, but it is not at all widely spread, although applications of the idea are attempted in many places. This depends on the fact that the cinema firms often make their films without consulting educational authorities. But the principal reason for the scarcity of educational films depends more than anything else on the financial conditions of the cinema industry. Money is required, and money must in its turn work and produce more money, while the educational film is not a money-making proposition. When the industry takes up educational films, it cannot ignore this fact, it cannot forego all idea of profit, or at any the hope of covering its expenses. As a consequence, the film as a means of education suffers damage. Many

films of a supposedly educational character have to be shown in public halls, which implies concessions to the taste and tendencies of the general public. We are not speaking here of advertising films, which are made for the purposes of a definite firm or business, but which nevertheless often pass as educational films. Such films ought not to be allowed to be projected in the schools which ought to be free from all advertising. Indeed the greater part of such films have nothing educational or cultural to offer, and it is doubtful if it was ever intended that they should. They show, for example, the workings of certain machines, and to do this, the camera has been carried around the whole factory, showing us the finished product, but no illustration of the actual process of manufacture.

Without state aid, the cinema industry cannot make educational films, and today every state can barely find the means to carry out its social obligations, rendering it still more difficult for it to fulfill its cultural duties. Even if 50 copies alone were sufficient to assure a film paying its way, it would have to be taken for granted that it is impossible to sell 50 copies of an educational film made for technical schools. For example, Berlin possesses 61 arts and handicrafts schools and 12 specialized superior schools, but it has only one professional school for graphic arts such as engraving etc., which school comprises 90 daily classes, with 1779 students and a superior technical school frequented by workers in the engraving arts. Apprentices and students from all parts of Berlin frequent the school, but in Berlin a film on engraving could not be sold in more than two or three places, even admitting that a film made for apprentices would be suitable for specialized workmen. In all Germany, despite the specialization of handicraft teaching, there are only 30 schools capable of using a film of this kind.

Borrowing films is not a system adapted for educational films. Films for teaching arts and crafts should be the school's property and remain in its possession. Moreover, to start a loaning system, a fee would have to be demanded from the pupils, and as this is not possible, recourse would have to had to the state again.

What then is to be done in order to obtain in one way or another serviceable educational films?

Teachers should make themselves the films they need. If that is not for the moment possible for financial considerations, the fact that this system would cost least of all should not be lost sight of. With respect to the unexposed films and the technical apparatus, for these things the assistance of the state will be always necessary.

We can therefore say that in Germany we are not on the eve of having real educational films because their use would be rendered problematical by the lack of projecting machines. In America, on the other hand, 60 per cent of the schools use the educational film in their courses.

It is a point whether it is better to use normal or reduced size film.

In my opinion, the normal sized film is more suitable, for the size of the picture has an important function in visual education. The normal size, moreover, is clearer and sharper, which fact adds to the film's value. On the other hand, it is certain that normal size film has several disadvantages, among which is the risk of fire, while in the reduced size the danger is practically non-existent and, moreover, reduced size film costs less. For normal size film there is only one projection apparatus in existence furnished with incandescent lamps that prevents the film catching fire, even if exposed for a long time to the luminous rays.

The educational film is a means of teaching and nothing more. It is an instrument which the educationist should know how to use, and a certain talent and preparation are required for handling it. It should never be used as a form of amusement for the students. Every teacher must know how utilize the film, and be aware of its dangers. In Germany, the authorization to give cinema spectacles, even with apparatuses of the safety type mentioned is only granted after the successful passing of an examination. The preparation of the teachers in technical schools should therefore be specialized also in this branch of teaching. It is not necessary for all the classes to be equipped for cinema spectacles, but each school should have a properly fitted up hall which can be used in turn by all the teachers and all the classes. Normal size films, on account of the danger of fire, must be excluded from schools. The safety type projector referred to is so built that still slides can be used with it, but this is not advisable, for isolated slides generally produce a grotesque effect. In order to show utensils, parts of machines, or fragments of architecture, cinema pictures are best. It is important that the projector should allow the film to be reversed and run over again, for it often necessary to pass a picture across the screen several times for the points to be thoroughly understood by the pupils. A good projection apparatus of this type is the "Monopol C" of the Zeiss-Ikon firm of Dresden.

It is in the foregoing manner that film instruction should be given in the technical and handicrafts schools, but unfortunately the early difficulties do not seem to have ever been properly overcome, and the complications of our time only render the work of diffusion and propaganda more arduous.



In general, the educational situation has notably improved, and the cinematographic industry is in a position to supply the needs of the various branches of educational film work, though the latter have indeed not yet reached an ideal situation. It should not, however, be forgotten that the educational film is of the greatest importance for arts and crafts training. It should be able to show in a clear, natural and expressive manner every craft in its entirety without hiding or belittling its less agreeable sides, the hard work involved, the disadvantages and dangers, so that the students will not nourish illusions on the matter or cherish false or exaggerated hopes.

*(Translated from the German).*

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# THE REFORM OF THE TECHNICAL SCHOOLS IN TURKEY

By **Ismail Hakki,**

PROFESSOR OF LITERATURE OF THE UNIVERSITY OF STAMBUL.

## 1. What must be understood by technical teaching?

The term is a wide one. It may mean not only the activity of the Schools of Commerce and Agriculture, but may include also the Normal Schools and the specialized schools for employees, mechanics and so on.

In any case, in this article, we must understand by the expression technical teaching all forms of economic instruction, whether connected with agriculture, commerce or industry. The distinctive character of economic teaching is production. Therefore, it would perhaps be more opportune to speak of "production teaching" instead of "technical teaching" and "schools of production" instead of "technical schools". In fact, the objects of technical teaching are to be found in the methods of arriving at this production, which is so much its essential element that every technical organism and every conception of this system which does not take it into consideration is out of place. In other words, the conceptual criterion, the value and the very working of the schools and indeed of every kind of technical education are in direct relation with production.

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(Editor's Note). — *The readers of our review, after having perused and examined with the interest it deserves the article by the eminent professor of the university of Stambul, Ismail Hakki, on the reform of the technical schools in Turkey may be tempted to inquire of us : how comes it that the article should appear in a publication concerned only with cinematographic questions?*

*It would be easy for us to reply that the Institute of Educational Cinematography, and, as a corollary, the review which is the living expression of its contact with the big world of producers and consumers interested in our movement must of necessity treat problems of a scholastic nature intimately connected with all forms of teaching because of the fact that it is a scientific and cultural institute.*

*But the chief reason for which we are delighted to extend the hospitality of our pages to the article of our illustrious collaborator is another : Mr Hakki has treated with great precision, perfect understanding and psychological grasp an argument which on other occasions has engaged our attention either directly, or through the articles of eminent personalities. In our opinion, the psychological plan on which Mr Hakki bases his remarks and the proposals which he outlines as being necessary for his nation in the vast movement of technical and professional organization should find their instrument, means and best assistance in the cinema.*

*When the author very rightly says that the old principle of l'atelier dans l'école should to-day be substituted by l'école dans l'atelier, he states a basic truth in the regards of visual education and on the other hand of showing the boy apprentice and the adolescent workman what ought and what can be done, within the limits of each particular craft.*

## II. What are the objects of the schools of production ?

Two forms of universally known production exists today, that of the large industries and that of the small. The term industry must be understood in the widest sense of the word, and, to be more exact, one might say that rather than two types of industry, there exist two forms of production, the large and the small. The first comprises machine-made products, while the second consist of the manufacturing industries. Machine working which is the demonstration of a scientific application requires operatives who have a certain knowledge, or intelligent workmen, while manufacture requires workmen having special knowledge, that is specialized workmen. In general, manufactured articles may be considered as the original work of the workman, being the result of thought and manual labour. As a result of this, the apprenticeship of manufacturing workers has a different value and importance from that of machine workers. In this latter field, the work processes can become complicated according to the quantity of intelligence required and, as a consequence, the labour of the machine operative requires the initiative and the control of foremen and engineers. What are then the distinguishing characteristics of the big and little industries respectively ? What are the characteristics and the requirements which these industries demand from young men who propose to enter these branches of activity ? These are questions which deserve to be examined and stated in detail.

III. In the apprenticeship of future production workers, we must necessarily consider all the characteristics of big production.

Among the features of big scale production there are some which closely concern our theme. One of these is that big industry must not derive its support from empirical knowledge only, but rather from scientific experience. The results of big industry depend essentially on science because industrial and agricultural production are only a practical application of scientific and technical principles. It is for this reason that every activity of a big production before becoming practical must necessarily consist of theoretical

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*According to our way of thinking, the problem is vaster still. It is not always possible, and especially in apprenticeship, to bring the boys to the school-rooms or to the school existing in the workshop. This fact as well as the inherent difficulties of teaching and the necessity of allowing the boy a free choice in the handicraft he wishes to adopt are all facets of the same problem. Here the cinema can offer- especially for those nations where industry is very widely developed or is concentrated in certain districts — a formidable aid that stands in no fear of rivals.*

*Not only this. It is our belief that the cinema is capable of arousing a new sentiment in boys who are taking up a handicraft or trade, a sentiment, that is, of pride on the one part, and on the other of understanding of the social importance of the work he is called to do. Pride in as much as he will be able, through the complete organization of a factory or a system of labour, to perceive how his small force and the fruit of his intelligence form part of a united complex represented by the definite industrial product. This understanding he will gain through the screen which will illustrate to him the importance of his share of the work in the social and economic life of his country and therefore of humanity in general. But apart from such considerations, we think that Mr Hak-ki's article, taking consideration of its clarity and the form given to the themes traced, satisfies the demands of our work, that is the new scholastic system which finds aid and integral support in the film.*



activity, just as physics, chemistry, designing, draughtmanship and geometry are a practical derivation of theoretical principles. The knowledge possessed by big producers must therefore have its scientific, that is to say, its theoretical and practical sides at the same time.

The second characteristic of big production is that it must constantly evolve. A machine, or an agricultural process, once they have been made or established, cannot continue to be employed indefinitely, but must be renewed as the times change and fresh inventions come to the front. In the formation of the products of big industry the reasoning and personal judgment of the men who must adapt a machine to a certain process is of equal importance with the creative fancy of the scientist.

#### IV. Characteristics of small production.

The characteristics of small production are exactly opposite and unlike from those of big production. The work, instead of requiring a common united labour as in big production, needs on the contrary individual effort. The carpenter who works with his hands cannot be considered in the same category with a worker in a factory. The former, as a specialized worker, is master of his activity as carpenter, turner, varnisher, seller etc.

In the second place, one of the characteristics of the small industries is that the elements in the work are less exposed to change and are slower in their transformations, because small industry is not so closely dependent as big industry on science and technique.

The essential qualities necessary for the producer are experience and mechanical ability. And precisely on account of the diversity, the fundamental education of these two types of workers must vary substantially. The common saying that conscience must become a habit applies to this type of productivity, while the other saying that every habit should lead to a conscious fact, contrary to the first remark, applies only to technical instruction in the field of big industry.

V. History shows that literary education preceded by a long way scientific and technical education, while general knowledge schools were founded much earlier than technical and professional schools. For this very reason there exists in the minds of many a tendency hostile to the very principle of the technical school. Certain writers and experts who are not in favour of the reform of the technical schools state indeed that "a school of commerce, agriculture, or industry should be founded on the lines of a primary or secondary school". Moreover, everywhere and in all countries, it is a known *fact* that the technical or professional school has been modelled by men acting under the influence of written teaching, and who therefore have remained completely extraneous to anything of a technical nature. For this same reason a state of affairs unfavourable to the future life of the technical schools has come about. The men who were anxious to start the reform of such schools were not capable of understanding the real benefits of such reform and therefore failed to grasp the necessities of the case. The result is that today the technical schools of nearly every country remain under the ideal control of a literary mentality or a state of mind derived from books.

VI. The nature and limits of the sections of the technical schools must be defined. All those who up to now have directed technical schools have seen in the various sections only the scholastic side of the question. Rightly or wrongly, these schools and their sections have seemed to them primary or secondary schools, like some sort of *lycée*. According to this view, the sole thing which differentiates a technical school from other types of school is the existence of a laboratory, or workshop. The technical school may therefore be defined as a workshop school. This workshop or laboratory on the contrary, is only an addition to the ordinary school, because in the technical school the sections existing apart from the workshop differ in nowise from the ordinary school in matters of theoretical courses, manner of teaching or discipline. The theoreticians by adding workshops to already existing schools thought they had accomplished an intelligent piece of work and an original creation. The fact is that the technical school is neither a primary school, the object of which is to impart to children some notions and general outlines of knowledge, nor a *lycée* suitable for a classical education, but on the contrary, a place solely and simply adapted for the formation of workers. Those who are educated in these surroundings are destined to become not thinkers or scientists in the strict sense of the term, but workmen capable of producing. As a result, the fundamental concept to be kept in mind in founding a technical school should be the creation of a technical locality tending as much as possible to favour every kind of creative and inventive aptitudes. There are handicrafts and trades, the exponents of which have not derived the requisite education from their technical schools. They only possess a practical and empirical education, but in compensation they are endowed with superior talents. Among such may be mentioned the best fishermen, the best carpenters and marble-workers. Two essential conditions, two fundamental elements are necessary for the formation of these types : a natural element like the sea, a carpenter's workshop, a building to construct, and real but personal activities, such as ability in casting nets, finding favourable winds, in making objects of wood, in cutting stone, etc. In my opinion, there are two especially important points to examine in the psychology of technical instruction. The first is that real intelligence, adaptability and will cannot develop save in real surroundings as opposed to artificial ones. The second point is that the only activity capable of creating this intelligence, sensitive adaptability and will is that which in real surroundings and in well defined conditions works with a definite aim. We can affirm with certainty that wherever a real technical atmosphere exists, there and there alone is possible a technical education. On the other hand, where this condition of a genuine technical atmosphere is lacking, then technical education becomes a vague and vain illusion. As a consequence, the first rule to follow and to conform to is this department of technical education, for the founding, that is, of schools of commerce, industry and agriculture is to determine the surroundings which are best adapted for the development of commerce, industry or agriculture.

#### VII. How can these technical surroundings be created ?

Let us begin by defining what is meant by "atmosphere of reality and genuine technical surroundings". Let us suppose that we desire to found a technical agricultural school and that we are in an agricultural section of the country. Let us remember that an agricultural centre is one which produces wheat, beet-roots and the products of the



earth in general. The centre in question may be a farm, or any kind of land used for cultivation, or a garden, but at any rate land which needs real activity to become fruitful. It is true that the notion of "real surroundings" existed also among the old scholastic systems, but it had only a fictitious value and was only included for form's sake. There existed a garden in the old time school and land too, but even had it been possible to obtain machines and show specialized forms of work, from a psychological point of view, all this would not really have created the agricultural or industrial setting that was sought for, owing to the insufficiency or the impossibility of drawing proper advantage from the means which were theoretically available. According to the concept of the old school, the garden, the shop, the bank are things of secondary importance, only useful for illustrating or showing facts arising from theoretical or book teaching, and then from the book teachers' point of view. From our point of view, on the contrary, the point of departure of all technical education must be quite different. The old school, apart from its fields, its surrounding land and its equipment had no connection with life, while the new school must seek this connection and if necessary create it.

Here are some of the differences which characterize these two types or institution:

a) The old school worked the earth, but the work was an end to itself. The new school works the earth because it desires to draw therefrom the elements of life and enjoyment.

b) The old school worked a piece of land, without considering its nature or its degree of fertility. The new school only works fertile and arable land such as allows a reward for labour.

c) The old school had not the feeling for the beauty of the products it created. The new school seeks to obtain its products in the best conditions possible, both from the economic and aesthetic points of view, so as make the best provision for its needs.

d) In the old school, the pupil was a simple dependent on government orders. In the new school the student becomes a producer himself.

In a word, the new technical school, more than a school, must be a real centre of work. Thus from the point of view of big industry the new technical schools function as authentic workshops, and their principal task is the production of finished products. From the agricultural educational point of view, the new technical schools are colonies the principal function of which is colonization. From the small manufacturer's point of view, the new technical schools are workshops which produce, sell, and in turn buy. The connections with work and competition in the field of work are necessary to give to the new type of school its exact position in the economic field.

#### VIII. What is the value in the formula "the school in the workshop"?

The slogan of the old school was "the workshop in the school". The slogan of the new school is "the school in the workshop". It is true that the pupils of the new school follow theoretical courses as did the students of the old schools, but there is a substantial difference between the two methods. The theories which the students of the new schools must learn are not theories taught with discrimination or chosen haphazard, as are more or less all the theories which derive from the old fashioned didactic methods but rather theories which are especially concerned with the work and occupations of the pupils. We must in fact remember that in the new scholastic systems theory must not aim at an ab-



stract education of a young man's mentality, but must be directed towards definite productive objects.

In the old school, work was represented as an application or practical demonstration of ideas. Ideas and facts were in other words, considered as distinct things, whereas in the new school all teaching derives from facts and workshop activity, and therefore goes back of necessity to ideas. We see as a result technical schools which must be established in the form of workshops, laboratories, agricultural gardens or factories and the courses must be homogenous with the technical school at which they are held.

The way followed by the old teaching method was different. Partisans of the old system began with building the school, and only afterwards provided technical instruction. It was in this manner that agricultural, commercial and industrial schools were created in the part.

IX. How can a school of production put itself into relation with the social realities of life?

One of the most important necessities in the management of a technical school is to maintain a regular and direct contact between the systems of productions and social reality. By this we mean first of all the act of providing the technical schools with workshops, laboratories, instruments, machines and all the equipment that it may require at an given moment. It is in this way that the real educational atmosphere is created for the students who have thus the opportunity to invent, experiment and manufacture, creating in this manner a practical educative method. But this is not enough, because production cannot be considered in itself and for itself as an abstract phenomenon. All production is a social phenomenon, and consequently we are faced with the necessity of creating what may be called "The Office of Technical Instruction".

X. What should the organization of an Office of Technical Education be?

First of all, it is necessary to create the Central Office of Technical Teaching, which, though constituting one of the branches of Public Education, concerns itself particularly with this activity.

In any case, the objects of this organization must not be confused with those of primary or secondary teaching, for technical teaching, far from being a type of classical teaching, is a special branch of teaching of its own kind.

The central group of technical teaching must be independent, and have at its disposal sufficient scientific authority to allow it to deal with all problems within its scope. It should therefore be only called upon to answer to the Public Education authorities. At the head of every group of technical teaching, there should be a pedagogue well versed in the objects of the particular curriculum. The group in question ought to be composed of three different branches or specialities, concerned with commerce, agriculture or industry.

XI. Conclusion : Turkey's interests.

We have hinted at the necessity of a reform that should be as extensive as possible but it is not easy to foresee and enumerate the advantages which Turkey might derive from

a similar organization. At any rate, it is certain that this reform should not be abandoned or left to chance. The task, difficult and arduous as it may be, does not present insurmountable difficulties. The principles of the reform in themselves are simple, and it is especially from the principles that I have attempted to draw the material of this report. The importance of this does not lie in saying things of which others have not thought up to now, but only in recalling and stressing the importance of ideas which must interest us for the problem which is the object of our studies.

A proof of this lies in the fact that all attempts at a reform of technical education based so far on principles exactly opposed to those indicated by me have regularly failed, as can easily be shown by reading the history of these attempts.

Since the future does not resemble the past, and in order that it may be illumined with success, it is our duty to aid it as far as we can, and to prepare the way to such success, leaving nothing to chance.

*(Translated from the French).*

## BLOCK BOOKING

By F. L. Herron.

"Block-booking" is the wholesaling of motion pictures in groups of two or more as distinguished from the retail selling of separate pictures. "Blind-booking" and "block-booking" are terms which are most misleading and have been used extensively by people hostile to the motion picture industry because they sound vicious to those not familiar with their meaning. The unfortunate term "block-booking" has frightened many people into the belief that the distribution of motion pictures is accomplished by the use of force, and that this force is used to thrust upon defenceless exhibitors and a helpless public, pictures of an objectionable nature. Actually the facts are quite the reverse. Blind-booking refers to advance selection of playing dates, or the setting aside of exhibition time for pictures that have not been placed in general release.

Block-booking is similar to the sale by a newspaper syndicate of six months' or a year's service at a time. It is also similar to what the individual does when he subscribes to a magazine; he knows the current type of article and story, the past reputation of the magazine, and on that faith he subscribes for the publication. A backward step such as prohibiting by law yearly subscriptions in connection with magazines is inconceivable. It might not be thought if some one had inadvertently given to the magazine subscription some unfortunate name like "block-reading".

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*The question of "block booking" has for some time assumed a special interest, and has given rise to press polemics and lively discussions. We remember how on the occasion of the Cinema Congress, so ably organized in our Institute last October by the cinema commission of the International Council of Women, the problem was debated by some of the delegates and afforded an opportunity for clearing up some of the controversial points.*

*We have thought it our duty — before assuming a definite position in the matter — to open our columns to the opinions of producers, distributors and artists.*

*We begin today with publishing a very interesting article from the pen of a man, who, on account of his eminent position and the passion he has put into the cause of film production in America, may be considered more than competent to set forth the problem according to a determined point of view.*

*In the numbers to follow there will appear polemical articles disagreeing either wholly or in part with Mr Herron's ideas. In any case, we believe it our duty to examine such questions in this review. From their examination and consideration may come forth those intermediate evaluations which, taking account of business men's needs, can at the same time prevent the continuance of systems not always beneficial to the principal object the cinema industry should have in view: that is, the improvement of the spirit and intellect of all those who frequent the cinema halls of the world.*



No one argues sensibly that any one brand of pictures is necessary to an exhibitor. No company produces enough pictures to meet the demands of any one theatre. The exhibitor in the United States, therefore, buys from various companies. Most exhibitors have contracts with from five to fifteen companies for part of the product of each company. It is the general practice of exhibitors to contract for the exhibition of pictures sufficiently far in advance so that they may be assured of a continuous flow of product for six months or a year ahead and thus avoid having the theatre dark at any time for lack of an attraction.

One of the leading executives of the industry has stated publicly (S.R.Kent, General Manager of Paramount-Publix Corporation) "For each sound picture that our company makes we have a possibility of 10,000 sales in the United States. The picture that is popular at the box-office may sell as many as 7,000 accounts out of a possible 10,000. The picture that is not popular will go to only, 1,200 or 1,400 theatres. If block-booking operates, as its opponents claim, to force every exhibitor to take every one of our pictures, how in the world could we make so many sales on one picture and so few on the next?

"In every account that we sell we meet the competition of from ten to fifteen other companies with a total of hundreds of pictures on their schedule. Competition is very keen. In no industry is it keener. Under these circumstances is it conceivable that we could do anything which would force undesirable pictures upon an exhibitor or in any way interfere with his prosperity or his good-will in his community?

"Wholesale buying and selling of pictures was not initiated by the producers. It began more than twenty years ago as the result of the need of exhibitors to establish contacts with producers on whom they could depend for a constant supply of satisfactory motion pictures.

"Can you imagine a man buying a lot, getting together brick and mortar and other material, hiring labour and then erecting an automobile sales and service building without first making a definite contract which would give him the agency for Buicks or Nashs or Fords or some other car?"

Sales for future delivery and group selling of motion pictures protect the man who builds a theatre against lack of attractions. It keeps the theatre in constant operation after he has invested his money and constructed the theatre or acquired an existing theatre by purchase.

One of the principal reasons for the popularity among the theatre owners of wholesale buying of pictures is, of course, that it enables them to purchase their pictures in lots at a lower price and thereby show a larger profit on their exhibition.

The marketing of motion pictures involves certain peculiarities inherent to the business that are difficult for anyone not actively engaged in the industry to understand. One of them is that it is not possible to compute a unit cost on which to base the sale price. In the ordinary manufacturing business, modern cost accounting gives completely and rather accurately the manufacturing cost of each article or unit on which to base a sale price by adding a certain amount for gross profit. In motion pictures, the manufacturing cost or negative cost amounting to thousands of dollars is of no value in arriving at the unit cost at a particular theatre, as the same manufactured article is leased to several thousands of theatres of varying size and locations, yet the manufacturer must get back the manufacturing and distribution cost before any profit can be shown on the article.

The general principle on which the business operates is that each theatre should pay for its motion picture attraction a fair share of the probable gross receipts. Even this ideal varies with every theatre on a given picture, and with every picture at a given theatre. Actually the price to be paid by the theatre for the use of the picture is arrived at by a trading process. The exhibitor has a sound economic reason to buy each picture as cheaply as possible in order that his profit on its exhibition will be as large as possible. The distributor ordinarily tries to get as high a price as possible to offset the exhibitor's tendency to buy cheaply, but he must make his offer as attractive to the exhibitor as he can in order to win out over the competition of other distributors who are at the same time offering the exhibitor their product.

To forbid the distributor from allowing more than an arbitrarily fixed discount or differential in price, to induce the exhibitor to contract for more than one picture at a time was probably intended to force the distributor into a position where he would be required to offer separate pictures to the exhibitor at a lower price than he would be inclined to make in the ordinary course of competitive buying and selling.

Actually the effect of this prohibition by law would be quite the reverse. It would undoubtedly operate to force the distributor to fix a higher price for the entire group and would destroy the economic advantage that theatres and particularly the smaller theatres now have in securing motion picture attractions at a very low price by buying them wholesale. The advantage is peculiarly important to the smaller theatres where economic conditions and limited receipts require the exhibitor to be careful of his expense if the theatre is to be successful and thereby continue to operate.

To do away with wholesale and advance selling would be highly damaging to the smaller exhibitor in other ways. As quickly as a certain star or type of picture became popular, the larger theatres with a bigger capacity and the possibility of playing to a larger audience could easily outbid the small exhibitor for that company's pictures and reap the benefit of the popularity built up by previous exhibitions in the smaller theatre.

Theatres are constantly faced with the problem of establishing motion picture stars and personalities as attractions in their communities. There is a sort of public good will in this that is carefully built up by intelligent exhibitors which stabilizes their business to a marked extent. The only possible way that they can protect their investment in such good will is by contracting for the exhibition of all the pictures of a given star as far in advance as possible.

Just as in subscribing for a magazine in order to get each issue at a lower price than the newstand charges, you may get a few issues in which there is nothing of interest to you personally, but you still feel that you have made an advantageous purchase by subscribing a year in advance; so too in buying a group of pictures the exhibitor is in a position to pay for and refuse to exhibit any or more of the subjects which he personally feels is unsuitable and still has the advantage of the wholesale price. Generally the exhibition contracts permit an exhibitor to cancel 10 per cent of the pictures bought in group, and also permit him to cancel any picture which might offend local taste.

Wholesale buying does not eliminate the rejection of any picture by an exhibitor who honestly tries to avoid playing a picture that he thinks will offend his audience.

The very pictures which certain public groups believe should have a wider audience are more often than not pictures which an exhibitor would hesitate to book for fear they



would play to half empty houses. The producer, however, has confidence that pictures which are somewhat above the average box-office taste will benefit the exhibitor as well as his community in the long run. He therefore includes a certain number of such pictures in the same groups with pictures of wide popular appeal.

The type of pictures that are most frequently cancelled out of group contracts by exhibitors under the provisions for arbitrary cancellation without payment of the film rental, such as *Disraeli*, "*Old Ironsides*", "*The Silent Enemy*," "*Abraham Lincoln*," "*Peter Pan*," etc., indicates that the social, moral and artistic values of pictures are ignored by some exhibitors and that the primary motive in cancelling such pictures is to avoid the ones that may have doubtful "box-office appeal."

The exhibitor all too frequently uses the stock alibi to a complaining patron that 'he was forced to play the picture by the block-booking system' when as a matter of fact rarely, if ever, is this true.

The straightforward fact is that if it were not for this block-booking and the selling of pictures for future delivery, most of these "better pictures" would not get enough first chances so that any producer could afford to make them.

Under the block-booking system there has been a steady improvement in the quality of motion pictures, just as for many years there has been a steady improvement in the quality of the best magazines under the prevailing system of advance yearly subscriptions.

The ideal of every sales manager of a motion picture company, of course, is to have as many of his pictures as possible exhibited in as many theatres as possible; in other words, the widest possible distribution. Theatres of the same type that are in direct competition with each other ordinarily will not exhibit the same pictures, therefore, a choice must be made between two or more theatres as to what theatre will be used as an agency for displaying the product of any company. Inasmuch as practically every theatre in the United States is offered more products than they can possibly exhibit competition in buying and selling motion pictures is very keen and naturally every distributing company endeavors to make as attractive a proposition to the exhibitor as it possibly can in order that he will rent and exhibit their pictures.

In order to maintain this active competition the distributors should be allowed to use their best efforts and ingenuity in arranging attractive offers of their product to the exhibitors with whom they desire to do business.

Nothing would put the small exhibitor in the United States out of business so quickly as the enforcement of the prohibition against the renting of pictures until they have been actually produced and are available for exhibition. This, of course, would prevent generally wholesale or group selling as well as sales for future delivery of motion picture film.

Economically and physically such a prohibition is impossible. The exhibitors themselves would not and could not make numerous trips to the distribution centers, as pictures are released, to view all of the pictures in advance of purchase. Sometimes the small exhibitors view pictures on their exhibition in the metropolitan or key centers before they actually designate play dates, but the custom of spending the necessary time and money in screening pictures personally prior to the purchase or the booking of the picture is gradually being abandoned and was never generally done in the motion picture industry in other than the key city first run theatres because of the practical difficulties of such a practice.



There are on an average about seven hundred feature pictures produced and released in this country each year. For the exhibitor to select the best by this method of selection it would be necessary for him to view in advance of exhibition all these pictures. That would require over seven hundred hours actually seeing pictures to take care of the feature pictures only, and again as much time seeing short subjects. The average working day is eight hours, therefore he would have to spend one hundred and seventy-five days, over seven months — in projection rooms doing nothing else but seeing pictures.

There are over 10,500,000 pieces of film delivered to the 22,000 theatres in this country annually. To show each film to each exhibitor would require traveling on the part of the exhibitor to exchange centers sometimes hundreds of miles away to view the pictures. This, of course, is wholly impractical. Not only would his cost of traveling be added to his overhead, but his loss in time away from his theatre and attention to other duties in connection which the management of the theatre would result in serious loss.

The large first run theatre using the same attraction for a week or more invariably screens its attractions in advance of exhibition. The smaller theatres using a new programme every day would require many times the screenings necessary for the larger theatre. These exhibitors are now guided by reviews in the trade publications, newspapers and magazines and when sufficiently interested, view the picture on its initial or first run showing.

No production company could afford to produce pictures with the huge investment necessary for the production of the modern type of talking picture far enough in advance so that a substantial group of pictures would be completed and available for screening at a given time. The covering of the sales territory by their representatives to market one or two pictures as they are available would increase the cost of distribution tremendously, and inevitably the price of all pictures to the exhibitors would be higher.

In no other line of commerce is the manufacturer prohibited from making sales for the future delivery of his product. The United States Steel Corporation conducts its business almost entirely on orders for future delivery. All automobile manufactures are now and have been for years doing business on contracts for future deliveries. Such a prohibition would work an unreasonable hardship on the producer, distributor and exhibitor of motion pictures.

Many producers to some extent finance their operations on the credit derived from contracts for future deliveries. This is the only means of some of the smaller producers to obtain credit. It would be an unfair discrimination against them, unjustified by any known precedent of either law or business custom.

Pictures must move rapidly as the advertising campaigns have to start long before the completion of the picture and reach their climax on release dates. Elimination of "block-booking" and "blind-booking" would be to slow down the whole course of the business and compel the producers and distributors to carry films representing millions of dollars as "frozen capital" idle on their shelves for months. This would be ruinous to the smaller producers, as they would have neither the capital nor the credit to carry such a load.

The effect upon the exhibitor would be equally unfair because he would have no means of contracting for his supply of pictures in advance. Exhibitors must be assured

long in advance of their supply of attractions so that they can arrange their programs and publicity matter accordingly.

In the fall of 1923, Paramount tried to initiate a separate picture sales system, but found the trade unwilling to accept it. The exhibitors wanted to buy and book wholesale and in advance. After a few weeks trial with the resulting loss of over a million dollars, Paramount was forced to abandon it and return to the established system of group and wholesale selling.

Abandonment of "block-booking" and "blind-booking" would absolutely abolish the newsreels. They constitute a prompt new service similar to the daily newspapers. From their very nature they cannot be screened for the exhibitor in advance of their sale any more than a newspaper can be similarly previewed.

Every producer necessarily from the very nature of the industry desires to have his pictures exhibited in the best theatres. This is specially true with respect to the initial or first run exhibition in the larger cities which in effect is the show window of the territory, establishes the picture as an attraction in that community and usually determines whether the picture is to be a success or failure in public appeal. The character of the theatre, its location, policy, prices of admission, seating capacity, manner of presentation, class of patrons, general reputation, etc., are matters of vital importance to the producer and distributor and often they are equally as important if not more so than the rental paid by the theatre.

The agitation against these two methods of distribution ignores all of these important considerations, and make the price of the picture the one controlling factor in the industry and denies to producers and distributors in this industry the same right of contract, granted to manufacturers and wholesalers in other industries, i. e., the freedom to choose their own customers. This is in direct opposition to the legal rights of producers and distributors to choose their own customers entirely on their own business judgement. The courts have repeatedly held that "it is the right of a merchant engaged in private business freely to execute his own independent discretion as to the parties with whom he will deal".

The intent and purpose of abandoning these methods of selling is to prevent the producers and distributors from selling to circuit theatres on better terms than they do to unaffiliated theatres. This question has been litigated in the Federal Courts of the United States in other industries, and it has been repeatedly decided that a manufacturer may sell to a group or chain of stores on better terms than to an individual store, and having the right to choose the customer may refuse to sell an individual store who is competitor of the group of stores. These cases arose from attempts of the Federal Trade Commission to compel manufacturers to recognize the independent stores as against their former customers, the chain stores, but the Courts refused to sustain the Commission's orders. One of the leading cases is the National Biscuit Company vs. Federal Trade Commission.

The strongest argument against the "blind-booking" auction block-feature, is that although it would seriously embarrass the producer-distributor-exhibitor-corporation, it works worse hardships on the exhibitors. If the provision for the sale to the highest bidder is effective, then the publicity owned producers-distributor-exhibitor-corporation, which has invested enormous sums in the highest class motion picture thea-

tres, has no assurance of a continuous supply of suitable attractions for its theatre. It could not be effective, because the affiliated theatre could bid larger sums for pictures as long as it was buying them from its own subsidiary or for the corporation which owns the producing and distributing company. It would thus seem that the unaffiliated theatre would be the one hit since it would have no assurance whatever of attractions.

This prohibition would also destroy the present system under which a theatre builds up its patronage by establishing good-will in the minds of its customers by advertising a certain brand of pictures or certain stars. If Will Rogers' pictures, for instance, could only be offered separately at auction, no theatre would care to try to build up a Will Rogers following on its own expense and efforts. The box-office in a particular theatre frequently thrives in proportion to the general following which has been built up for the stars exhibited in that theatre. It would be difficult for any theatre to capitalize on the popularity of a star if the pictures featuring that star are to be suddenly shunted from one theatre to another.

The sale by a producer or distributor to circuit theatres in preference to an unaffiliated theatre in many cases is merely the reflection of the economic factor both as to safety and outlet and the lesser cost of selling that goes with a circuit sale. It is much cheaper to sell one hundred theatres of a circuit than to travel around and negotiate the same number of separate contracts. Furthermore, each circuit having a much larger investment to protect has a greater appreciation of a tie-in with a quality producer than an individual that uses one brand of pictures this year and changes next year.

It is a common practice to rent motion pictures for exhibition on a percentage basis with the receipts at the theatre during the exhibition period divided between the distributor and the exhibitor on an agreed percentage basis. This has always been recognized as a fair and equitable system and has been growing in popularity and use, particularly among exhibitors operating the larger and more important theatres.

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## OPEN LETTER TO THE DIRECTOR OF THE I. I. E. C.

Dear Sir,

Your inquiry on "The impressions of children on war films" has doubtless procured for you numerous letters of congratulation on a work which was as important in the classification of the data as it was interesting for the purposes it set out to fulfill. The classical "know thyself", this form of introspection on the part of the young scholars of Italy, was carried out thanks to a precise questionnaire and a series of queries suitable for gathering without any outside influence the children's reactions to the vision of recent war films.

It was a laborious task, but a useful one, providing a rich harvest of information. To begin with, I must confess, the children's opinions pronounced in their great majority in favour of war films as being instructive, surprised me, not because I disapproved this opinion, which confirmed an already existing certainty of mine, but because I believed that a sight of the horrors and tragedies of war projected on the screen would inspire in children above all else a strong terror of warlike phenomena.

This terror is to be observed from certain symptoms. In any case, stronger than personal fear, stronger indeed than the idea of death or any possible suffering there prevails a sentiment, that namely of abnegation or self-consecration when it becomes necessary to defend the fatherland rather than attack other peoples, to succour the weak and procure the triumph of right and justice, as opposed to combatting for the old formula that might is right.

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*Our esteemed contributor EVA ELIE sends us an open letter which we have great pleasure in publishing, not because it contains remarks flattering to our work, but because it defines very clearly certain points of our inquiry on war films and their real value.*

*Eva Elie recognizes that our inquiry had no other result save to demonstrate to children and adolescents that war is a sad and tragic phenomenon to be deprecated by all. The answers to our questionnaire prove it abundantly, even in expressions and cases that may appear and are in fact heroic.*

*To recognize that a conflict between peoples is a source of patriotism, and creates the desire to defend one's country to the last coincides with the conception of Madame Elie, distinguishing between a war of defence and a war of conquest or aggression. It is not a necessity of this that war as war is a phenomenon to be idealized and approved. We are on a ground here where one cannot admit the possibility of discussions owing to the various and opposed points of view.*

*Our contributor also recognizes a fact, to which we have referred, though merely in a vague way at the beginning and conclusion of our inquiry. This is that the war film as seen on the screen has a remarkable effect on the formation of the spirits and minds of young people. To be a pacifist cannot and ought not to mean either today or tomorrow that one is a coward. It means understanding the atrocious suffering caused by war, it means banning it with all human means up to a certain limit, a limit dictated by conscience, the sense of duty and sacrifice, not for oneself*

That war films should have inspired phrases like the following : " He who dies young for his country has lived a long time " ; " All my will is bent towards aiding and comforting the fighters " demonstrates the existence of a high degree of nobility of thought and generosity of soul among the thousands of children of Italy who in various forms have subscribed to such sentiments.

Doubtless they do not yet know all the value of the existence which they offer so serenely, nor the trouble which life casts upon us, perhaps to make us love it still more, but it is a splendid sign in this after-war period of exaggerated individualisms and craving for material enjoyments, to find a generation ready to die for the nobility of an ideal.

No unrighteous thoughts should be sought for among these replies. The heroic sentiment stirring in the souls of thousands of young folks should not be condemned

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*but for race, and language one's own country, where are the home and the family from which we have drawn our primordial sense of life.*

*The war film has therefore lost or given up a great part of the objectives which it started out to achieve. The opinions of writers we have cited at the beginning of our inquiry, which receive another confirmation from Eva Elie, have shown that the ultra-pacifist attitude brought to a fanatical conclusion evokes no sympathy with the masses. The people understand the tragic-ality of the phenomenon. They can also understand that the hundred per cent renouncement, even if it is worthy of the sanctity of Christ, is not human, lacking as it does the flesh and blood appeal of the human body.*

*It is along these simple lines that we read the consensus of opinion of our contributor, an agreement which comes from the experiences of life lived, and not from abstract and unreal theories and dangerous philosophies.*

*In connection with war films and incidentally apropos of the inquiry thereon made by the I. I. E. C., the authoritative agreement of Jules Destrée with our conclusions in an article " Une illusion pacifiste ", published April 16 last may be noted. The article appeared in Le Soir of Brussels, and fits in perfectly with the conclusions of Eva Elie and our own.*

*Jules Destrée points out that if theory upheld the view that war films would inspire a horror for and awake in the human will an inflexible determination not to take part in other wars, experience has proved the contrary to be the case.*

*" The public that goes to the cinema goes in search of amusement. There are therefore fixed limits of horror and a degree of the same which must not be passed, unless it is desired to inspire a feeling of disgust in the spectator. Wounds, mutilations and surgical operations are among the most horrible consequences of war. Can we bring a procession of mutilated men across the screen? And how are we to give the full terrible impression of hunger, thirst, sleeplessness in the trenches, the moments of doubt and uncertainty, the disappointments, the mud, the rain, the frost, the suffocating heat . . . ? "*

*In making a war film, one can produce a living document of actual sufferings, in which case, the mass of the public will desert the hall, leaving only a few spectators. Or otherwise, one has recourse to extraneous elements, to a plot of some kind, and one attenuates the nature of the tragedies, in which case the film does not fulfill the object its authors set out to accomplish. Jules Destrée remarks that the I. I. E. C. inquiry has a singular character both on account of the number and the importance of the answers sent in as well as for the conclusions drawn which he calls decisive. He quotes the magnificent replies given by the children of from 10 to 12 years ", Better to live one day like a lion than a hundred years like a sheep " and adds :*

on pacifist grounds. The offer of limitless and conditionless peace must not signify the creation of cowards capable only of trembling for their own safety. The Italy of tomorrow shows itself strong in the strength of its children, for it is certainly not by hiding one's head in a sack, forbidding patriotic hymns for the love of peace, banning war and cancelling the word from questionnaires that the conflicts of mankind can be avoided.

Knowing what war is, for having seen it in its most tragic pictures on the screen, having heard the death rattle of the dying, the cries of those who have gone mad on the battlefields, and the hideous lamenting of wounded horses, no child will desire war, and the war film may thus do good. But if the film exalts on the other hand the sense of heroism in defence against an aggressor, why not rejoice in such a proof of vitality? To do otherwise would be to confess oneself a degenerate, and indicate a return to that Sybaritism that destroyed nations vanquished by laziness or excessive sentimentalism. To the honour of the white race it may be said that civilization has not yet brought us to this, and the children of Italy are the living proof of it.

EVA ELIE.

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*"Such replies are certainly not to be considered bellicose. They imply the understanding of the idea that war is necessary when the country demands it. Without doubt, any film you like which has the most pacifist intentions possible will be unable not to show acts of courage, devotion and sacrifice which excite, extraordinarily the noblest human virtues. Such heroic acts particularly strike childrens' and young folks' minds who are apt to see the worst horrors presented in a splendid and fascinating frame.*

*"The Italian inquiry is, in my opinion, decisive. It will be interesting to learn the results of the inquiry which the I. I. E. C. has opened in Belgium".*

*In noting M. Jules Destrée's agreement with the work illustrated in the review, we have pleasure in stating that the results of the Belgian inquiry on children's impressions of war films will be published very shortly.*

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# I. I. E. C. Inquiries

## STUDENTS AND THE DIDACTIC FILM

(continued).

### Replies to the third Question.

The third question set out in the scholastic questionnaire was as follows :

" *Do you think teaching by moving pictures more efficacious than still photographs ?* "

There were 12,755 answers to this question, whereof 8801 came from boys and 3954 from girls.

The numerical results can be summed up in the following figures :

10,980 answers were to the effect that the cinema was more efficacious than still photographs for teaching purposes. There were 1739 replies in favour of still projections and against the cinema, while 36 answers were equally favourable to either method.

The percentages were as follows :

86.13 % in favour of the cinema ;  
13.59 » in favour of the still photographs ;  
0.28 » for either method.

Classification by sex shows the following result :

FAVOURABLE TO :			
	The Cinema	Still Photographs	Both
Boys . . . . .	87.23%	12.33%	0.41%
Girls . . . . .	83.46 »	16.54 »	—

AGE :			
10-12 years . . . . .	86.51%	13.05%	0.44%
13-16 years . . . . .	82.84 »	17.16 »	—
17 upwards . . . . .	89.04 »	10.96 »	—

CENTRES :			
Large . . . . .	88.69%	10.97%	0.34 %
Small . . . . .	72.93 »	27.07 »	—

OCCUPATIONS :			
Workmen . . . . .	86.58%	13.15%	0.27 %
Agriculturists . . . . .	91.65 »	8.35 »	—
Pvte Means . . . . .	82.73 »	16.88 »	0.39 »
Employees . . . . .	82.92 »	16.50 »	0.58 »
Professional . . . . .	84.65 »	15.35 »	—
Shop-keepers . . . . .	84.69 »	14.90 »	0.41 »

From the foregoing percentages we see that :

the boys prefer the cinema to still projections as an auxiliary element in teaching ;  
that in the division by age, while in the middle period, that is in the years between 13 and 16 there is a marked preference for still projections, in the other periods, the preference is for the cinema.

that in the large centres the preferences run for cinematographic projections, while the small centres show more favourable percentages for fixed projections ;

that in the matter of occupations, the workmen and the agriculturists show higher percentages in favour of the cinema than the children in other categories, while the sons of persons of private means and employees, that is those belonging to the more sedentary classes give the highest proportions in favour of fixed projections.,

### **Answers favourable to the cinema or to fixed projections.**

In the following tables the answers favourable or contrary to the use of the cinema are given with the usual divisions in the matter of sex, age, centres and parents' occupations.

The difference of opinion between the votes in favour of cinema projections and against derives on the one hand from a recognition of the efficacy of movement which allows the representation of life in its reality and on the another hand from the possibility of reproducing the details and of bringing forward a picture of the minor particulars which can easily escape the spectator in his vision of the complete picture.

The essential point of the divergence of opinions depends, as a numerous group of students believe, in the rapidity of the vision of the film compared with still projections. In other words, it is believed that the cinema can only be considered the ideal way of teaching when it is possible to stop the running of the film at any given moment so as to impart to the scholars the necessary explanations. As a matter of fact, this is being done to-day with the most recent types of educational films.

The results of the teachers' symposium may be referred to advantageously here. They were published in this review in the number, for August 1931. The percentage of teachers favourable to still projections was 13,76% which corresponds pretty well with that given by the students. — 13.59%. The opinions favourable to the use of the cinema were based in this referendum also on the efficacy of movement showing the real phenomena of actual life as well as on the possibility inherent in the cinema, as opposed to the still projection, of analysing the facts being taught by the master. The fixed projection was considered as being more useful for certain subject matters, as art, science and history where it is not necessary to give the students a series of generic cognitions which can, as elements of general culture, be better supplied by the cinema, or where a detailed study is necessary.

The unquestionable and real value of the cinema as an auxiliary teaching method opposed to fixed projections has been amply vouched for by both teachers and students.

# GENERAL SUMMARY

THIRD QUESTION	PARENTS' OCCUPATION						LARGE CENTRES			SMALL CENTRES		
	Workmen	Agric.	Pvte. Means	Employees	Prof.	Shop-keepers	10-12 years	13-16 years	17 years upwards	10-12 years	13-16 years	17 years upwards
BOYS												
<i>Favourable to the use of the film in teaching.</i>												
The cinema is movement and life. It shows things as they are, because it gives the sense of reality and arouses the scholars' attention. 2572 . . . . .	180	519	165	601	213	407	1427	550	275	29	279	12
In fixed projections, it is perhaps easier to distinguish better the details, but the film is much superior, because it gives the idea of movement and allows more things to be seen 2257 . . . . .	574	432	153	424	201	369	1142	108	742	222	36	7
The film is entertaining and lifelike, while fixed projections are tiresome. 949 . . . . .	158	68	95	340	101	185	282	309	143	101	90	24
Its movement gives the idea of life, while the fixed projection is a mere photograph reproducing dead and lifeless things. 979	308	271	34	142	46	116	515	28	35	326	13	2
The film facilitates and assists oral teaching better than fixed projections. 139 . . . . .	S8	11	16	41	11	26	18	1	56	64	—	5
The cinema derives from the perfecting of fixed projections and is therefore unquestionably superior to these. 21 . . . . .	1	—	2	4	8	7	14	6	1	—	—	—
The film teaches and entertains, and the running comments are sufficient to provide all necessary explanations. 14 . . . . .	3	—	1	8	—	2	14	—	—	—	—	—



Continued GENERAL SUMMARY

THIRD QUESTION	PARENTS' OCCUPATION						LARGE CENTRES			SMALL CENTRES		
	Workmen	Agric.	Pvt. Means	Employees	Prof.	Shop-keepers	10-12 years	13-16 years	17 years upwards	10-12 years	13-16 years	17 years upwards

*Favourable to the use of fixed projections instead of film teaching.*

*Favouring both cinema and fixed projections.*

Both are equally useful from the teaching point of view. 36 . . . . .	9	—	3	16	—	8	36	—	—	—	—	—
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# GENERAL SUMMARY

THIRD QUESTION	PARENTS' OCCUPATION						LARGE CENTRES			SMALL CENTRES		
	Workmen	Agric.	Pvte. Means	Employees	Prof.	Shop-keepers	10-12 years	13-16 years	17 years upwards	10-12 years	13-16 years	17 years upwards
GIRLS												
<i>Favouring the use of the cinema in teaching.</i>												
The cinema is movement and life. It shows things as they are, because it gives the sense of reality and arouses the scholars' attention 1557 . . . . .	359	226	62	329	316	364	1155	102	81	176	37	6
The cinema is entertaining and more lifelike, while still projections are tiresome. 661 .	321	178	19	122	37	74	450	77	47	64	23	—
In still projections, it is perhaps easier to distinguish the details, but the films is much superior, because it gives the idea of movement and allows more things to be seen. 604	219	182	16	76	38	73	328	138	43	69	26	—
The cinema derives from the perfecting of fixed projections, and is therefore unquestionably superior to these. 344 . . . . .	91	19	13	128	34	59	325	—	15	4	—	—
The film gives the idea of life, while fixed projections are mere photographs, reproducing dead things. 169 . . . . .	12	11	24	53	30	39	—	151	18	—	—	—
The film teaches and entertains, and the running comments are sufficient to provide all necessary explanations. 11 . . . . .	1	1	—	—	—	9	—	—	—	—	11	—

Continued GENERAL SUMMARY

THIRD QUESTION	PARENTS' OCCUPATION						LARGE CENTRES			SMALL CENTRES			
	Workmen	Agric.	Pvte. Means	Employees	Prof.	Shop-keepers	10-12 years	13-16 years	17 years upwards	10-12 years	13-16 years	17 years upwards	
The film facilitates and assists oral teaching better than fixed projections. 9 . . . . .	2	1	3	—	1	9	—	—	—	—	—	—	
<i>Favouring the use of the cinema and fixed projections.</i>													
They give more time for the illustrations and explanations, and allow a better grasp of the lessons. 475 . . . . .	134	62	24	117	46	92	192	75	28	138	41	1	
The plot of the film is forgotten with the same rapidity with which it is projected, while still photographs give a clearer and more lasting impression of places, things and persons. 84 . . . . .	10	7	1	36	6	24	66	15	—	1	2	—	
Fixed projections are more instructive and pleasing than moving pictures 25 . . . .	9	2	2	6	1	5	2	1	—	22	—	—	
The cinema does not allow time for thought and reflection as do still projections. The latter are also less tiring. 10 . . . . .	4	—	3	2	1	—	—	—	—	8	—	2	
They are more useful in the scientific field. 1	—	—	—	—	—	1	1	—	—	—	—	—	

*Favouring the use of the cinema and fixed projections.*



The results of the scholastic inquiry organized by the I. I. E. C. among a large number of students with every kind of mentality, of every age and social class lead to one definite conclusion. That is, — disregarding trifling differences in the percentages — the perfect agreement in the reasons set forth by both teachers and students for the employment of the film. The agreement is a proof of honesty and understanding. Both teachers and scholars have ascertained the limits of usefulness of the cinema for teaching purposes, and have noted its possibilities both present and future, its defects and advantages.

A deduction may be allowed. The cinema has ceased to be considered as a simple means of amusement and a more or less useful pastime in the public entertainment halls, and has entered as a fully qualified means of education into the severe sites of learning, there to assist the master and bring him its valuable collaboration, to show once again that teaching can not rely only on the word, but must avail itself of all the means devised by modern progress in order to conquer and flourish.

G. D. F.

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### HISTORY OF VISUAL EDUCATION

(continued)

*Friedrich Froebel* (1782-1852), disciple of Pestalozzi, lived at Yverdon for two years, but left at the end of that time to work out a system of his own, founded on intuition, which attained its highest development in the Kindergarten of Blankenburg, near Keilhan.

The theories on which the methods used at his Kindergarten were based, he explained, in rather mystic and nebulous fashion, in his "Education of Man", in which, however, the mysticism is coupled with a naturalistic attitude giving rise to reflections of the highest pedagogic value.

With the aim of stimulating infantine spontaneity and activity, and thus making of education a labour of love, which is not merely a preparation for the future, but even more, for the life of the present, Froebel takes his stand on the Gospels, quoting the words of Christ, who, when He shows us the only true ideal "Be perfect as your Father in Heaven is perfect", seems to require man to imitate the source of life and disdain all earthly models.

Placing the pure and holy life, in which God is made manifest in man, as the aim of education, Froebel insists that the teacher must adapt himself to nature instead of imposing his will upon it, and that he must be firm and yielding at the same time, because the ideal of Good must stand before master and pupil and to that ideal each must submit. For nature herself is good, "and her qualities and inclinations are good, unless we call bad that which is finite, subject to change, corporeal". Educational responsibility, when the education is based on a pedagogic optimism even more absolute, in its way, than that of Rousseau, since it affects not merely the individual but the whole of society, is great; it is education that depraves the child and teaches it evil, whenever an evil intention is unjustly attributed to it. Thus the teacher, keeping the reality of life in mind, must not quote maxims of this sort: "All will go well with him who is good", or "Good deeds will be rewarded in the next world in the same proportion as they are despised in this, "because, in the former case, the child will be troubled when he sees injustice triumph, and in the latter case, he will forget that the real reward of a pure life (and here Froebel takes Kant's ethics for his own) lies in the life itself in the consciousness that "in God we live and move and have our being", which is sufficient for our happiness.

Froebel deduces the necessity of working out interesting didactic methods from the premises that the development of a child's mind and the completion of its education is made possible only through an autonomous activity induced by its own interests and motives, thus overcoming all hiatus between theory and practice. The Froebel method,



making clear the importance of games, in which the boy sees “ mirrored the struggle that awaits him in life ”, does not hesitate to affirm that a boy who is not afraid of tiring himself over his play is of the right fibre to be a hard worker.

If games are to be looked upon as a kind of work, it is perfectly logical that the teacher should supervise and direct them, and endeavour to profit by games to assist the harmonious development of the boy's senses. The master must teach the boy to *see*, that is to say, to note what similarities or differences or relations there may be in the things he is studying. Education based on such a system inevitably tends towards the visual method, for it realises that the eye, only too accustomed to the printed page, needs exercise before it can get back the strength and activity and readiness necessary to observation, on the power of which, according to Spencer, success in any field of human endeavour depends.

*Raffaello Lambruschini* (1788-1873), considers education to be a “ communion of minds, a continuous communication of love and confidence (*discentum oportet credere*) a work of love ”. Considered in this lofty and intimate sense, Lambruschini's educational science, although naturally avoiding any didactic methods that might interfere with its spontaneity, is built on the “ foundation laid by nature ”, and aims at the formation of the complete man, an aim to be brought about by recourse to the visual method, which, placing examples of good before the child's eyes, gently and naturally starts it on the road it is to travel.

The necessity of educating a boy's senses, not as such, but as manifestations of the activity of the mind making use of them, seems very clear to Lambruschini :

“ The senses are invigorated and refined by moderate and constant exercise. Exercise, not diversion nor fatigue. To allow the gaze to wander here and there without fixing it on anything, is not to exercise the sense of sight but to ruin it by misuse. A good pedagogy chiefly upholds a proper use of the senses, since it serves for the acquisition of knowledge.

“ And a proper use of the senses means to apply them attentively to the distinguishing of every part of the object observed, and to keep the attention fixed long enough to get a clear and complete perception of it. Of one sense is not enough, add another to it, such as touch to sight, taste to smell, for one sense may be more impressed than the others by some properties of [the object under consideration.

“ That is to say, do what is necessary to make the sensations reproduce the precise form of the object observed. The senses will be invigorated by an exercise thus suited to them, and will render the intelligence the service required.

“ This is the beginning of real knowledge, and we cannot be too careful in preventing children from accustoming themselves to a careless use of the senses, or being satisfied with [formless impressions, which are necessarily the fathers of mistaken judgements ” (1).

Lambruschini considers that it is as important to keep the scholar's attention aroused and interested as to educate the senses :

“ If your attention is listless, you gain but a vague understanding of the object, if you do not give your whole attention to the object, the knowledge you gain is incomplete and fallacious. The chief requisite of the art of teaching, therefore, is to arouse, carefully guide and hold the scholar's attention. It

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(1) RAFFAELLO LAMBRUSCHINI : *Della Istruzione*. Ed. G. B. Paravia.

may frankly be asserted that the greater number of the errors we fall into, and that half-knowledge that is more harmful than ignorance, are the result of hasty judgement and of lack of patience in observing-minutely and attentively ”.

That is a statement, pure and simple, of a regrettable state of things. In a lesson on *Attention*, given in 1869, the remedy, based on the visual method, is made clear :

“ Attention is the necessary condition for obtaining a maximum yield from the powers, it is the most important quality to cultivate in young people, from their earliest years. No exact sensations can be felt, no distinct perceptions nor correct operations of the inner powers can be attained if the mind is hurried and does not stop to observe intensely. Now, the attention is ordered and held by the will ; but it is aroused and invigorated by the senses, whose representations attract the mind, and it is influenced by a liking.

“ ... The will must be stimulated by pleasant, or unpleasant impressions made through the senses or the inner feelings. Which, in teaching, is of the highest value.

“ If you are narrating the actions of illustrious personages to children, and you show them the person's portrait, the picture will be imprinted on their minds and becomes, with the memory of the man himself, an enduring memory of high qualities. And, likewise, the great facts of history are never forgotten when they are presented together with a picture illustrating them. This valuable stimulus to the attention has been, and is, of great assistance in infant schools and first elementary schools.

“ The celebrated Pestalozzi believed so firmly in the virtue of these aids to the senses, that he placed them as the foundation of his intuitive methods ... He wanted to make ideas visible, and he succeeded.

“ ... Of what use is it, for instance, for children to read in school and learn by memory books on geography, unless you show them pictures of the earth and its parts as drawn in [maps? The scholar commits the words to memory, but they do not leave on his mind a picture of the countries dealt with.

“ And what sort of notion of natural history can you give, unless you put plants and stones and animals, at least in effigy, before the child? And yet, books have been and are written and used, and said to be suitable for children, in which mineralogy, botany and zoology are scientifically explained, and families, tribes, genera and species are minutely described, and all without a single illuminating picture. They are not books for children, nor even for learned men, but merely indexes to the memory. They cannot be considered as treatises teaching scientific facts. And then again, in technical schools, and even in the higher elementary schools, there is talk of squares, of archipensile, of levels, but are any of them ever shown? ”.

This continual calling of the attention to things, which, in another form, is to be found in many pages of Lambruschini's two principal works “ On Education ” and “ On Instruction ”, necessarily recalls Rousseau's exclamation of “ Things ! Things ! ”, just as the Geneva philosopher recalls our philosopher's worship of and belief in Nature, for which, as he realises with sorrow, man is trying to substitute his own fictitious and mendacious procedure : “ A subtle pride leads to the substitution of the art of man for the work of nature, the child of God, and renders everything sterile and confused ”.

He has a word of reproof, also, for the misplaced zeal of the teacher, in his vain pretence of maintaining intense and continuous action on the scholar's mind, with the result that the mind is, in most cases, “ crammed ” with incomplete and disorderly notions, which give it nothing that can be called real instruction ; a system that is tiringly harmful to the tender minds of the few who struggle to respond to the stimulus proffered by their importunate teacher.

“ Pedagogy must be made over again, and it must be done by working out its methods anew. We must undermine the existing faith in the minute and boring nature



of the schoolmaster method ; we must turn to nature and put our trust in her, who teaches with such gradual, tacit stimulus, by the light of facts, by experience of life. And nature will not fail us ”.

Lambruschini's whole pedagogy may therefore be summed up, as far as we are concerned, in a few words : spontaneous education according to nature, and therefore fundamentally visual.

This being admitted, it will perhaps not be out of place, as a close to this brief and partial explanation of his pedagogic doctrines, to quote an extract from Mme. Necker de Saussure, which he himself quotes in his volume “ On Instruction ”, and in which the imaginative powers of children are once more affirmed, and the implicit necessity of controlling and guiding them by the presentation of pictures which, by giving a realistic impression of facts, prevent the children from losing themselves in vain and fantastically puerile fancies.

“ Man, according to the Hebrews, is a speaking soul ; the thread of his inner discourse is never interrupted. It is quite otherwise with children and animals ; it is the things themselves that are presented to their minds, and not the words that describe them. For them, to think is to see ; it is to feel the sensation that would be produced by the actual object. In their fancy, picture follows picture, or, in other words their thoughts are a series of moving pictures, partial reproductions of life ” (1).

*Madame Pape-Carpentier* (1815-1878). During her life as schoolmistress and innovator, Mme. Pape-Carpentier, despite her scanty pedagogic culture, was one of those who spread the idea of experimental and visual teaching, the teaching of “ things ”. Together with Rousseau and Pestalozzi, she was the promoter of the natural, objective method and the education of the senses. “ To collaborate in the work of nature ”, she writes, “ to extend it, correct it where necessary, this is the teacher's task ; at every stage of education, nature must be respected ”.

Her maxim : “ A visible sign for everything visible ” shows how concrete was her teaching. She never spoke to children, in fact, without showing them the thing which was the subject of her lesson, or, if it was a thing impossible to bring into the school, she showed them its picture.

Numerous collections of prints, drawings and pictures, richly illustrated books, instruments and apparatus suitable for making the teaching concrete : such were the didactic auxiliaries to which this teacher had daily recourse and, in order to keep her scholars' interest alive, she simply called their attention, by pleasing means, to this or that thing, with flattering results.

Herbert Spencer (1820-1903) is the best known exponent of modern English utilitarianism which, being extended to the pedagogic field, puts the preparation of man for a full life as the aim of education.

Rousseau had already laid down, as the motive force of each educational act, a principle of inquiry which is expressed by the “ To what end ? ” of *Emilo*. Spencer accepts this principle and makes it his own, going even farther than Rousseau, since the answer, which Rousseau insisted should be direct, Spencer claims should be dependent, and

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(1) Madame NECKER DE SAUSSURE : *L'éducation progressive*.



fears not to carry it forward to a more or less near future prepared beforehand by education.

The educational process, which for Froebel and Rousseau was vital and an end in itself, becomes an amorphous thing once more in the hands of the English philosopher, a thing that would lose all its value if the presumption of the morrow should fail. In fact, in "Intellectual, Moral and Physical Education", Spencer clears up this point, when he affirms: "The only rational way to judge an educational system is to see whether it has attained its end". And as this end is the preparation for a full life, it is obvious that the judgement on each method must be remanded until the first scholars have reached the age of maturity. However, Spencer accepts another criterion for judging the value of a method: "Does it arouse a pleasurable excitement in the scholar?" Only if the answer is in the affirmative can the method be considered as suited to the educational aim. A pre-eminently and rational and discriminating criterion, which refuses to admit that strong sound fruit can be grown from rotten seed, and still less that a method which restrains and depresses the child can generate knowledge and virtue.

This is the theory, which, however, it is not our task to discuss.

What is to the point on the contrary, is to show that the importance of observation, on which the promoters of the intuitive method insist so much, did not escape Spencer either: "Among the new methods that have sprung up as the old were declining, the most important is the rational cultivation of the faculty of observation. After years of blindness, man has at last seen that the spontaneous activity of observation in the child "is of real meaning and utility".

Observation, thus understood, opens the way to objective teaching; not, however, as Pestalozzi conceived it, but as it was advocated by the Herbartian, Ziller, in the epoch theory of civilisation, according to which it is held that the several stages of civilisation through which humanity has passed are represented again, in the same order, in the mental development of the individual. It is obvious, however, that Ziller did not take sufficiently into account the question of heredity, which unconsciously transmits to the child, with the blood, also the degree of civilisation reached by the father.

However this principle may be considered, in any case, Spencer refers to it in passing: "Objective teaching leads the mind of the child along the road already travelled by the mind of humanity. The truths of number, form, relation, position, have been deduced from objects; and to present these truths to the child concretely is the same as making it learn them as mankind has learnt them". Just as nature, by exciting curiosity, makes her teaching attractive, so education must be made interesting, since the acquisition of knowledge must be rendered pleasing instead of painful: "The method of enforced culture has long been abandoned.

"... The opinion is beginning to gain ground, that when a mind that is unfolding feels a certain curiosity, it is a sign that it is able to assimilate the object of its curiosity, an object that is necessary to its development; while, on the other hand, the dislike felt by a child for an object is a sign that the latter has been presented to it before the time was ripe, or presented in an indigestible way. Whence the effort to make primary education entertaining, and all education interesting, whence also the various lectures on the importance of games in education".

Spencer recognises that the new direction taken by modern education gets its inspiration in the tendency of the Pestalozzi and Froebel methods, which at bottom are only imitating nature when they call for an objective and attractive lesson:

“What is the common characteristic of these various changes? Is it not a tendency to conform evermore closely to the methods of nature? We have a proof of this in the abolition of enforced education, which is contrary to the laws of nature, and in the method of limiting the first years to the exercise of limbs and senses; it is proved by the substitution of oral and experimental lessons in field and garden for lessons learnt by heart, it is proved by the abandonment of teaching by rule and the adoption of teaching by principle, that is to say, leaving general ideas alone until they can be founded on particular ideas; and it is proved, lastly, by the object-lesson method and the teaching of scientific principles concretely instead of abstractly. This tendency is evidenced, above all, in the various attempts to present knowledge in an attractive form and thus make its acquisition pleasurable. Since it is in the order of nature that the pleasure accompanying the accomplishment of necessary functions, in every creature, serves as stimulus to the accomplishment itself, and since the pleasure felt by the child, during its self-education, in biting or breaking its toys, is the moving force of other actions that teach him the properties of matter, it follows that, in choosing the series of objects and the methods of teaching most interesting to children, we obey the dictates of nature, and our methods are in harmony with the laws of life”.

“There is nothing new under the sun” might be justly said, with Ecclesiastes I. When, at the end of the XIX century, we see Spencer maintaining the necessity of proceeding from the simple to the complex, in teaching, from the indefinite to the definite, from the concrete to the abstract, from the empirical to the rational, from analysis to synthesis, how can we refrain from recalling the oft-repeated maxim that Seneca proclaimed at the beginning of the first century of our era: “*Longum iter per praecepta, breve per exempla*?” It is one of those “history repeats itself” of Vico’s, which are so evident in the history of pedagogy: each epoch must win its own truths, in the pedagogic as in the philosophic field, in conformity with the spirit of the times. If, in the Middle Ages, for instance, Seneca’s maxim was unknown and neglected, it got back all its significance through Rousseau, to the point that, as we have said, Spencer, at the end of the XIX century, was not afraid of developing it, explaining it and promoting its application.

From considerations of a general nature, he was impelled to insist once more on the necessity of a cheerful and attractive education: “With regard to the understanding faculties, we can keep to the general law that, under normal conditions, useful action gives pleasure, whereas action that is painful is not beneficial;” hence the need that “The method of culture to be followed should produce an intrinsically pleasurable activity, that is to say, it should be pleasurable, not on account of any reward that it will bring, but in and for itself”.

“A tranquil mind assists intellectual activity much more than an indifferent and bored mind; and everybody knows that things read, heard and seen with interest are much more easily remembered than those read, heard and seen with indifference. In the former case, the faculties are actively occupied with the object presented, whereas in the latter, they are but feebly occupied, and the attention is continually distracted by more pleasing things. It is clear, therefore, that, all else being equal, the efficiency of teaching is in proportion to the pleasure taken by the scholar in his work”.

The more or less friendly relations between master and pupil depend on the pleasurable or boring nature of the method adopted, just as liking or dislike for study depends



on whether it is presented in the form of entertainment or is a thing of fatigue and effort.

From the above, it is clear that Spencer also may be numbered among the followers and upholders of attractive teaching, which, if it is to be successful, must have recourse to all those didactic auxiliaries, especially visual, that contribute so greatly to the formation of that new type of bright and active school toward which all the efforts of modern pedagogy are tending.

*Alexander Bain* (1818-1903). In A. Bain's "Science of Education", we have not only an accurate presentation of the Spencerian theories, but also their development.

Interesting and attractive education is solidly upheld in his book, even though the arguments he brings forward are not new to us, who have carefully studied the formation and development of these principles in the doctrines of the most valiant pedagogues of all times.

Following in Spencer's tracks, Bain expresses himself in the following terms :

"An honest pleasure that satisfies us . . . . is the best inducement to the effort of learning ; and especially is this the case if it is a pleasure that goes on increasing, a constant principle and a constant increase that does not become too absorbing, for then it is the best of stimuli to our mental forces.

And still more clearly :

"It is impossible to escape the influence of pain and pleasure as moving forces. It is a dull business trying to like things that are neither painful nor pleasant, and to continue trying to like them is a contradiction in terms ; a thing which is indifferent in itself can compel attention only as a means to an end".

Pictures, figures and images contribute to make education cheerful and pleasurable, as Bain declares :

"In virtue of their moving quality, certain pictures or images or descriptions, first make an impression on the mind and then become part of the permanent conceptions of the mind, useful in themselves and also as material for building up other conceptions".

In order to show that geography is one of the subjects to which the visual method can be applied with more real and obvious benefit, Bain quotes what Currie wrote on the subject :

"The geography of the infant school must be picturesque and descriptive, it must begin with the natural elements that come under the child's observation, which must be diligently noted with regard to their distance, their relative direction to the school and their relation to one another.

"We must also show the child, whenever possible, examples and pictures of foreign products and scenes, and for the rest, we must appeal to its imagination, so that from the vividness of our description it may seize the idea".

Appeal to the imagination ? But is not this an expedient of times gone by, an archaic resource for the XX century, when we have the cinematograph to illustrate the realities of life, the manners and customs of all the earth's inhabitants, in all their detail ?

After the use of images, we come to the object-lesson, which most of all necessitates a bility and experience, to avoid its becoming a mere seductive formality on the part of the teacher and a sterile bore to the pupil. The proper object-lesson must not allow



words to be connected with things until a sure idea of the thing itself has been acquired, thus promoting the education of the senses and of observation, since "the interest aroused by concrete details is very great, it . . . is the easiest of all forms of scientific interest", and since the child's senses, new and fresh, need such exercise, to which they lend themselves with pleasure . . .

Bain would extend the object-lesson, therefore, to every subject, in order that all subjects may benefit by its innumerable advantages :

"The object-lesson extends to all the utilities of existence, all the processes of nature, beginning with things familiar to children, enlarging their conception of them and endowing it with qualities hitherto unknown, it proceeds by description and by diagram, from things which have to be learnt from the very beginning and end in the most abstruse actions of natural forces.

The visual method has its application, therefore, not only to every subject but also at every stage of education. Once the principle is admitted (and how can it be denied, in face of the imposing evidence in its favour) it is logical that it should continue all through the educational period. Why deprive youths of those facilities they enjoyed as boys? why exact a disproportionate effort of attention from adolescence and youth, when by a smaller expenditure of energy better results can be obtained?

The beautiful and persuasive idea is gaining ground; what has been done is the best guarantee of what can be done, for it is not merely the few privileged children who live in a metropolis who ought to grow up in a bright and cheerful school atmosphere, but every child in the world, whether of town or country, has a right to that pleasant and fruitful method of study that the visual method, rationally applied, ensures, purifying the atmosphere, so to speak, and enriching it with the spiritual oxygen indispensable to man, who lives not by bread alone.

*(to be continued)*

M. L. ROSSI LONGHI.

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# The documentary Film

## “ TUMGU „

(In the country of the Kariakis)

This film was taken by N. Merchin under the direction of Alexander Litvinov in the sub-polar region formed by the North-East angle of the Sea of Okhotsk, in the district of Penjino.

“ Tumgu ” gives an excellent idea of the Kariakis, their life, habits and the conditions under which they live in the savage and inclement *tundra* of Kamckatska. In our time, there still live 7434 Kariakis divided into two groups ; those of the littoral consisting of a fixed population of hunters and fishermen, and the nomad Kariakis of the interior who breed reindeer. The latter live in transportable tents of reindeer hide, and pass the winter in the mountains where the North wind prevents them being buried under great strata of snow. In the summer, they come down to the river mouths for fishing, but the chief occupation of the nomads is the rearing and hunting of reindeer. This animal supplies the Kariakis with all they need : skins for the tents, clothing and food. Even the reindeers veins are utilized and take the place of thread for sewing garments. The reindeer, moreover, can be broken to drawing sleighs, thus serving as a rapid and most useful means of locomotion for the nomads. The non-nomad Kariakis living along the sea-board are hunters and fishermen. They use dogs for their sleighs instead of reindeer, like the nomads.

The inhabitants of the village of Parenné of the Poitolu group possess smithies, and can work iron. They obtain all that is necessary for hunting, for getting their living, and the objects necessary for their primitive existence in the State factories and the cooperatives that for some time have been dis-

tributed throughout Kamckatska. They sell their produce and game to these cooperatives.

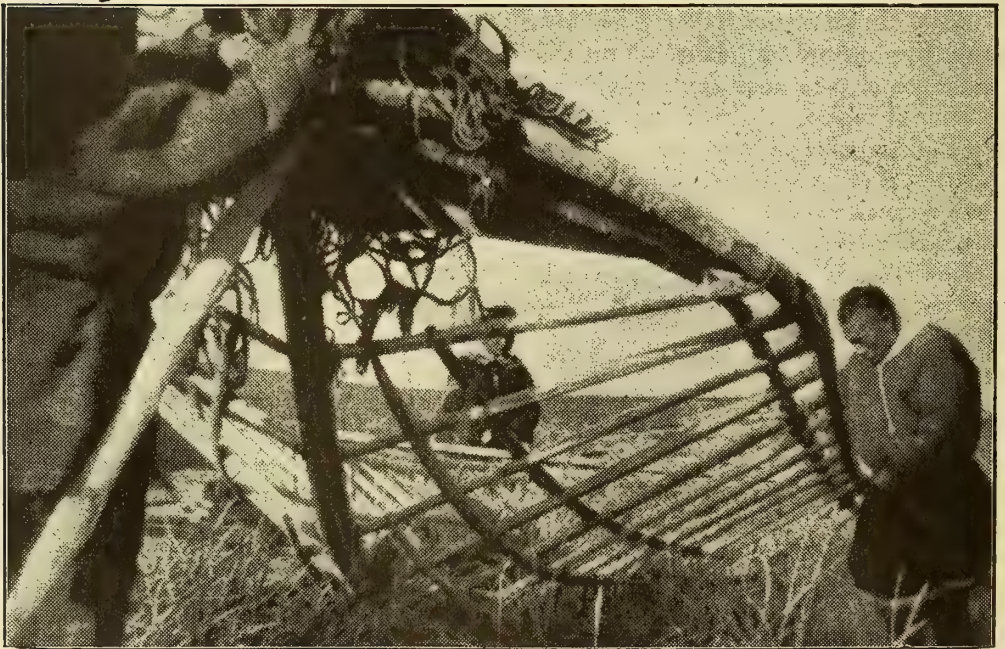
The wholly original type of existence and the costumes of the Kariakis are of the greatest interest. The spectator of the film sees the catching of the reindeer with the “ ciai ”, a kind of lasso, hunts for wild reindeer and sea-calves and fishing of the strangest and most interesting kind. The whole families of the Kariakis take part in the chase and in fishing expeditions, and even the dogs take their share in catching the big salmon and the enormous turbot.

The Kariakis, barely touched by civilization, have maintained intact their superstitions and their religious customs. When they celebrate the arrival of winter, they offer sacrifices of their dogs to God and they hang the bodies of the victims outside their tents so that He can see them. The old folk still believe in the miraculous and supernatural powers of the “ schamans ”, who are supposed to cure the sick by means of magic and spells, driving away the evil spirits with desperate contortions of the body and fantastic dances, beating drums the meanwhile. Naturally the number of sick people who succumb to this treatment is considerably elevated.

The Kariakis have maintained the customs of cremation according to the primitive systems of burning the dead. According to local custom, the widow remains indoors waiting to see the smoke arising from the funeral pyre. Those who have taken part in the funeral procession, when they return homewards, seek to destroy all traces of their footsteps, or to disguise their trails, so that the dead man cannot find his way



A Kariak hunting



Building a boat





Reindeer in the "Tundra"



Cremation of a Dead Kariak





Native striking the flint

back, or ever return to his village. The Kariakis have no written language, but possess a sort of sign-writing, through which, by means of primitive drawings of ancient type, they seek to translate their thoughts.

The final part of the film is consecrated to the annual fair which assembles the greater part of the population. The festival is begun with reindeer races, with games and wrestling. A great crowd gathers before a loud-speaker to listen to the word of a compatriot who has pursued his studies at the Normal School of Khabarovsh. The fair only lasts three days, after which the natives sell the skins they have gathered in their hunting expeditions to the representatives of the ANO who have come to the fair for this

purpose. They then spend their money on necessities for themselves and their families.

The inhabitants of the "tundra" who visit the annual fair have not only medical and veterinary stations at their disposal, but there is also a government registrar for receiving notices of births deaths and marriages. In the evening, in the darkness of the polar night, when the burning logs are casting their reflections, one may hear the crisp rattle of a portable cinema projector, and pictures are cast on a rude screen which delight and amaze the simple natives. When the Kariakis see themselves on the screen, it is likely that they will better understand in the darkness of their tents the marvel which has been brought to their doors.

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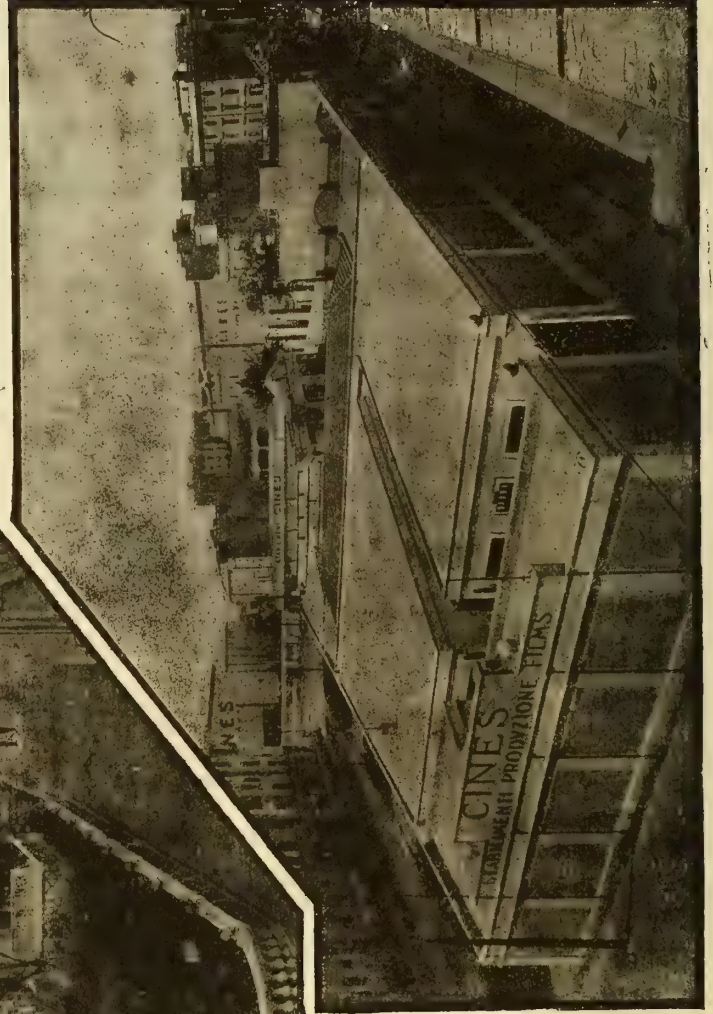
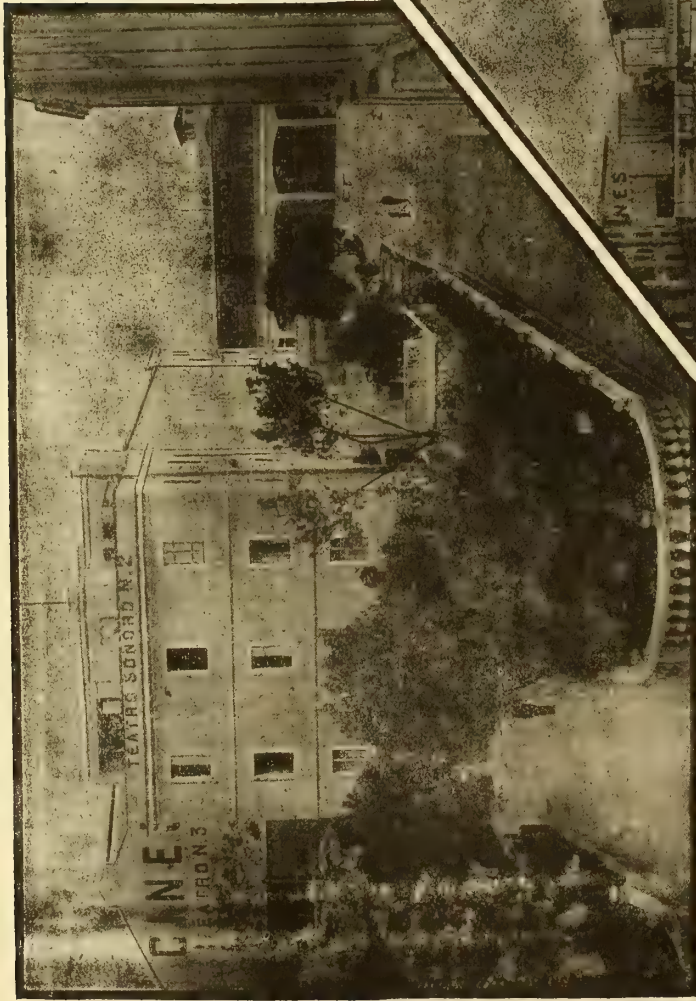


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## CINEMA CENSORSHIP IN PERU

The national giunta for censoring cinema films was established by the Government following a suggestion from a minister of Justice and Education who had already several excellent initiatives to his credit in the matter of improving child morality. The actual creation of the censorship, however, depended on a proposal of the National Council of Women, federated to similar institutions in other civilized countries. The central organization of these councils is, of course, the Women's International Council with head offices in London, the president of which is the Marchioness of Aberdenn and Temair.

In 1925, the position of the cinema in Lima and the whole republic was far from satisfactory. Films were shown without any consideration of their moral content, and there was no change in the programmes of the films shown on Saturdays and Sundays for the so called children's hours which were regularly frequented by students from the colleges. Even the most conscientious mothers had no chance of inquiring into the morality of the films about to be shown, apart from what they could learn from the titles which are often rather misleading. Seeing, moreover, that all the college students were able to attend the shows, it was far from easy to deprive a boy of this particular amusement which he could not easily find elsewhere.

At this point, the delegate of an association for Sunday catechism raised the point in a general meeting of the Women's National Council of the desirability of requesting the Inspector of public spectacles in Lima to introduce a form of censorship for films destined for children. The sugges-

tion was welcomed and approved by the Council. The inspector of shows attached to the municipality of Lima, Señor Santiago Poppe received the idea with enthusiasm, and undertook to organize a women's committee which should meet every week and examine the films about to be shown at the trade views, afterwards giving a certificate of "nulla ostat" for those films which they approved for children's vision. The municipality allowed it to be known that it would not allow films to be seen by children without such certificates.

This embryonic organization awoke such enthusiasm in public opinion that the Peruvian government decided to establish without further delay a regular official form of cinema censorship for the entire territory of the republic. The following decree contained the details of the measure:

"The President of the Republic,

In view of the fact that:

in order to assure the cultural value of cinematographic spectacles, and in order to avoid the pernicious effects of immoral films, it is necessary that films be examined through previous exhibition before they are shown to the public on the screen,

that it is the first duty of government to adopt all necessary measures for the protection of public morality,

decrees;

1) the creation of a giunta of censors of cinematographic films with head office in Lima to be charged with exercising a control over the films shown in the entire territory of the republic;

2) the giunta will consist of seven members chosen by the government, two of such

members belonging to the Women's National Council;

3) no films of any description may be shown in public halls unless they have previously been passed by the censors' giunta. Municipalities must not grant licences for projections except of films unless furnished with the foregoing certificate of nulla osta from the censors.

4) The Giunta in examining films must divide them into two categories, namely those suitable for adults only and those considered adapted for children and young people. The giunta must also require that the titles and running comment are in correct form and in the Spanish language, or translated into that language;

5) the admission of minors into cinema halls showing films of the first category will not be permitted;

6) the fees to which the giunta is entitled are made up as follows:

a) a payment of 5 soles for each film examined;

b) the amount of the fines which may be imposed for infractions of the law. For the first offence, the fine is fixed at Lp 5 and for successive infractions it will be doubled.

7) The Minister of Instruction in charged with the revision of the budget of the giunta of censors, and any surplus will be set aside to increase the funds of Maternal Assistance Works;

8) the members of the giunta of censors will have free entry into public cinema shows;

9) the censor's giunta will draw up its own regulations, submitting them later for approval to the Education Ministry.

Given at Lima, June 11, 1926.

*The President of the Republic*

MAGUIÑA ».

Three days afterwards, by order of the Ministry of Education, the members of the giunta were nominated. Two of the members belonged to the Women's National

Council, and of the five men, one was a functionary of the Education ministry, another one of the most noted psychiatrists of Peru, besides two lawyers. The giunta proceeded without delay to the drawing up of its regulations, taking as model the regulations in force in Germany, with the changes and modifications required by the special conditions of life obtaining in Peru. The giunta began work at once without losing any time, and its first duties were somewhat laborious for it turned out that one of the principal firms in the city was engaged in arranging the renting of a film that was plainly of an immoral character and has been preceded by a scandal. The film in question was not passed by the censors, and both public and renters understood that the giunta intended to carry out the task with which, it had been entrusted with the greatest energy and severity.

Since this time, the censors' giunta has altered its organization and its original regulations as the result of experience in its work. The alterations have been, however, modifications in the matter of details, which have not introduced substantial novelties into the general principles established by the decree of 1926. A third member of the Women's National Council was added to represent an important philanthropic institution. Four men complete the composition of the giunta, which is presided over by a magistrate.

The present regulations of the giunta, dating from May 6, 1927 are as follows:—

Art. 1. — The censors' giunta must safeguard the morality of cinema spectacles for the entire territory of Peru, forbidding the exhibition of immoral films or films of anti-national or anti-social character, or such films as may tend towards encouraging vice or criminality.

Art. 2. — The giunta is composed of seven members: the youngest judge of the Superior Court of Lima acting as president, two ladies representing the Women's National Council and four other members chosen by the Education ministry, one of



whom will receive a stipend while the others are under obligation to give permanent service.

Art. 3. — The municipalities of the Republic must not grant licences for exhibiting films that have not passed the censor's giunta and received its approval.

Art. 4. — The giunta will chose the salaried censor by election and will nominate such employees as it may consider necessary for the effective carrying out of its work. It will at the same time settle the duties of the salaried censor and those of the employees, fixing their remuneration at the same time.

Art. 5. — The President will preside over the meetings of the giunta and will represent it officially.

Art. 6. — The giunta will hold its sittings every fortnight at least half the giunta being present in order to form a *quorum*.

Art. 7. — The President will take part in the ordinary meetings of the giunta and will convoke extraordinary sessions when such may be necessary and request has been made for this purpose by members of the giunta. In this case, the agenda of the meeting being convoked must be notified.

Art. 8. — Decisions are to arrived by a majority of votes.

Art. 9. — The films examined by the giunta and approved by the same are to be classified according to their moral tone as being suitable for exhibition before adults or for minors and children. The term "minors" must be held to include persons of either sex who have not yet reached the age of 18 years while the term "young persons" must be held to include girls even older than 18.

Art. 10. — Films imported by government authority for scientific or educational purposes will not be subjected to censorship.

Art. 11. — One week at least prior to the date of expected release, the firms importing films must deliver the same to the giunta of censors in order that they may be examined and passed upon. The firm desiring

the giunta's approval of the film submitted must supply the following information :

- a) the name of the cinematographic firm,
- b) the original title of the film,
- c) the length in metres of the film,
- d) a copy containing the plot,
- e) the number of reels.

Art. 12. — The giunta is entitled to demand by way of honorarium the payment of one centavo per metre of film with a minimum of 5 soles for films of not more than 500 metres length.

Art. 13. — The income that may be derived from the foregoing source, after deducting the expenses required for the working of the censorship, shall be set aside to increase the funds of the Maternal Assistance Institute.

Art. 14. — In all advertisements, programme, leaflets or any other form of advertising the fact that the film advertised has been approved by the giunta of censors must be mentioned.

Art. 15. — No requests for modification of the decisions of the giunta for films passed for public vision will be accepted.

Art. 16. — It is forbiddent to show fragments of films for advertising purposes that have not yet been passed by the censors.

Art. 17. — In shows approved for minors the inclusion of variety numbers in he programme will not be permitted without the special permit of the censors.

Art. 18. — In shows for minors, it is forbidden to project cuts from films declared suitable for adults and young people.

Art. 19. — In the case of films declared suitable for adults boys and young girls of less than 18 years of age must not be admitted even when accompanied by their parents or other legally responsible persons.

Art. 20. — Infraction of the foregoing regulations and laws will be punished by fines of from five to ten Peruvian gold pounds according to the gravity of the offence committed. If a film not approved by the censors or any part of it is shown the giunta can order the sequestering of the



film and the closing of the hall when it was exhibited for a period of from one to five months.

Art. 21. — The municipalities and the police authorities will offer the giunta every assistance for the carrying out of its decisions.

Art. 22. — If the giunta forbids the exhibition of a film, the party interested can make application for a reconsideration of the film to the giunta itself.

Art. 23. — The examination of such film will be made by a commission nominated by the giunta among its own members, but will be composed of persons who did not take part in the first decision regarding the film. The commission will make a final decision in the matter and will notify the result to the interested person. Such decision is to be final.

Art. 24. — Appeal against sequestrations of closing of public halls may be made to the government authorities who will take such steps as they deem fit in the matter.

The regulations are carried out with an efficiency and rapidity not common in our South American republics, where conditions, and the very character of the populations themselves allow a certain tolerance in the application of laws and orders. Since Peru is a country of considerable size, with difficulties in the matter of communications between the various provinces, it comes about, as a consequence, that the possibilities of exercising control are much greater in the capital than elsewhere. The giunta, from its beginning insisted most efficaciously with the local municipal authorities that the importance of its work should be duly understood, and its decisions rigorously obeyed.

The giunta's work, apart from inevitable criticisms, has won the complete support of public opinion, and the exhibitors and renters have come finally, if without enthusiasm, to adapt themselves to its criteria. The giunta's decisions are virtually irrevocable, and as they are issued after very careful consideration, the government au-

thorities support them without further inquiry. The giunta has offices of its own in a section of the Ministry of Justice and Education, but it is quite autonomous, and recognizes no other authority except the minister and the President of the republic.

The internal working of the censorship is as follows. Films presented for censoring are consigned day by day into the hands of the paid censor, and are also examined in the evening by a lady chosen and remunerated by the giunta for this delicate task. If the film examined contains no features capable of creating objections, and can easily be classified in one of the three categories referred to already, one of the two functionaries who have seen the film applies his or her signature of approval.

If there is any element of doubt regarding the suitability of the film for exhibition purposes, it is run off again before one or more other members of the giunta, who then decide for approval or rejection.

Sometimes suggestions are made to the renters as to the advisability of making cuts in the film, but as a rule the giunta refrains from this procedure which is likely to damage the artistic character of the film, and in any case is in the nature of a deception on the public. Such cuts are sometimes agreed upon for children's adventure films, where the danger of creating artistic damage to the film is small, but where on the other hand it becomes advisable to eliminate scenes of passion or brutality.

After all that has been written about the censorship in the whole world, there is no need for me to go further into the matter, but I should like to add a few words on the concepts ruling the working of the Peruvian censorship. The giunta does everything it can to find in films the degree of harm or good that may exist in it for children or uncultivated minds, and it does this not so much by considering individual scenes which may present immoral or criminal characteristics, as by judging the film as a whole and considering its total effect. The censorship

is carried out with broadminded ideas, and account is duly taken of the change in manners and habits as well of opinions in the world v liberty in which young folk live to-day. The giunta endeavours to avoid pedantry and exaggerations, and limits its activity to combatting rigorously everything of an immoral or criminal nature.

From the time of its creation the giunta has only denied its approval to a limited number of films, one of which was made in Peru. In the case of this particular film, following the ban, the strongest political influences in the country were brought into play in order to obtain the revocation of the ban, but since it was amply justified, the President of the republic confirmed the opinions of the giunta of censors, after merely hearing verbal explanations, and without ordering a fresh vision of the film in question. The Peruvian censors' giunta gave proof on this occasion of notable independence of spirit and moral courage.

If we take account of the conditions under which the great majority of the inhabitants of Peru live and the enormous spread of the cinema throughout the country it will be easier to understand the importance of a service like film censorship. In the coast regions, there is a cinema hall for every inhabited centre, as well as one for every important cotton or sugar factory. In the Sierras of the Andes, the difficulties of communication put a limit to the spread of the cinema, but, nevertheless, there are several localities where the screen reveals to the amazed eyes of the poorest native population marvellous visions of a far-off unknown wonderful world.

MERCEDES GALLAGHER DE PARKS.

\* \* \*

*The article on the Peruvian censorship by Madame Mercedes Gallagher Parks is complete in itself, and has no need of explanations, apart from those few we will add in view of recent alterations in the laws and regulations that have come into force since the article was written.*

*The modifications referred to are substantially as follows :*

a) *A decree of July 12, 1930 issued by the the President of the Republic amplifying the content of the decree signed on June 11, 1926 No. 1394 which forms the basis for the censors' work makes it obligatory on all the cinema firms to consign in advance to the censors in order to facilitate their work the scripts of the films which will require censoring.*

*The object behind this new regulation is to avoid cinema firms incurring heavy expenses for producing films which the censors afterwards find themselves obliged to ban or modify. The examination in advance of the story of the film makes it easier for suggestions to be incorporated by the producers in the final version of the film.*

b) *An increase of 50 per cent on the fee due to the giunta of censors for examining sound films. The increase is based on the major profit derived from those cinema firms dealing in sound films. In connection with this provision, mention should be made of a lively open letter from Señor Eduardo Rodrigo, of the "Empresa de Teatros y Cinemas di Lima". The writer detailed a critical examination of the financial position of the film industry in the newspaper. "Prensa" of Lima in the issue of October 10, 1930, and urged the revocation of the new order.*

c) *A decree dated 12 June 1941 was issued by the President of the Republic whereby in view of the fact that the work of cinematographic censorship has a fundamental national educational aspect, it became necessary, to create a superior organ of censorship, wherein other organizations directly interested in the matter should have part. The creation therefore of a Superior College of censors for cinema films was ordered to be composed of the following members :*

1) *The Dean of the Faculty of Letters at the University of San Marco ;*

2) *The Director of examinations and studies ;*

3) *The Inspector of theatrical spectacles attached to the Provincial Council of Lima ;*

4) *The Director of the National School of Fine Arts ;*



5) *The President of the Journalists' Association.*

*According to the decree, the new body will exercise its functions in a purely honorary capacity, and will have at its disposal the Censors' giunta, the members of which are to be consulted in case of necessity. The nomination of the members of the giunta is to lie with the Superior Institute, and is to be made through the Education ministry. The decree provides, moreover, that all members of the Superior Institute shall be entitled to a card of free entry into all cinema halls, and that the new body shall frame regulations and standing orders in the same way as was done by the giunta.*

*Precise information is lacking regarding*

*these regulations. It would appear, though, from a reading of the regulations obtained in the decree itself that the regulations of the decree of 1927 remain as the models for further rules and orders. The members of the giunta remain the same in number, and are to be chosen according to suggestions put forward by the Superior Institute.*

d) *By letter of 4 May 1932, the Inspector of theatrical spectacles attached to the Lima Provincial Council officially communicates that the municipal council had authorized the Inspectorate to take only 50 per cent of the fees fixed by the tariff for films intended for minors or shown in afternoon performances for children.*

## REVIEW AND INFORMATION BULLETIN

MONTHLY PUBLICATION

OF THE

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# National Committees of the I. I. C. E.

## CHILE

On May 15 the first number of "Cine-educativo", a fortnightly bulletin of the Institute of Educational Cinematography of the university of Chile made its appearance. The Chilean institute is the organ officially recognized by the I.I.E.C. for that country.

The Rome Institute is glad to welcome the publication on behalf of all interested in the educational film as a first step taken by Spanish America, which will doubtless be followed by similar institutes in neighbouring countries.

In an editorial note, Armando Rojas Castro, director of the Chilean Institute states clearly and soberly "*There is only one definite remedy for all your national ills: the school in the widest sense of its noble activity*". These words do not need comment, for they are fully effective and charged with

meaning themselves. The more so because the bulletin gives us statistical information of the highest value regarding the activity of the Santiago institute and the scholastic film in Chile.

In 1931, there were 79 projection machines in use. The school classes using the film as an auxiliary teaching method numbered 6207, of which 4891 were in Santiago itself. There were moreover 60 offices, establishments of associated bodies connected with the Chilean Institute, while 346 teachers followed the cine-didactic courses and 37 new films for teaching children were put into circulation.

The review wishes its distant colleague the widest spread of activity and hopes that the example of Chile may be followed elsewhere in order to help on the work of social education.

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## POSITIVE-FILM

Black & white  
and on  
tinted base



“DUP-FILM,,

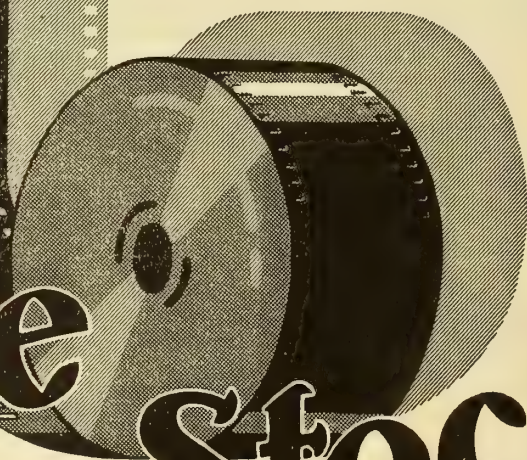
for  
making Duplicates

## NEGATIVE-FILM

“ PANKINE „  
“ SPECIAL „  
“ EXTRA-RAPID „  
“ KINECHROM „  
“ AEROCHROM „  
“ TROPICAL „  
“ SUPERPAN „  
“ R-FILM „

Sound Recording Stock Tf. 3  
for Variable-Density Process

Sound Recording Stock Tf. 4  
for Variable Area Process



# Cine Raw Stock

## *Information and Comment*

### THE "URANIA", FILMS IN AUSTRIA

The Viennese "Urania", a national institution of an educational character was founded in 1897 on the model of the "Urania" of Berlin, which, in its turn, was created by Meyer and known as the "Urania-Meyer". In imitation of the latter, the Vienna "Urania" also initiated its activity with conferences and spectacles on subjects of natural science, a form of representation now out of date, but one which had at the time an educational-social value that was not be despised.

With the aid of photographs and a great scenic display, natural science, technical and geographical themes were dealt with at such conferences, as for example, a trip to the moon, struggles at the North Pole and suchlike subjects. The first conference of a technological character given by the Vienna "Urania" was on the subject of "iron", and illustrated the extraction of the ore its smelting, working, etc. It was in 1898 that in order better to illustrate a technical conference the educational film found a place in the spectacle.

Enriched with photographs and so called living cinematograms, such conferences on natural science were, as far back as the year 1898, accessible to young people, and students who lived an hour's journey in a train from the capital attended with their teachers projections which were considered precious aids to their education.

From that time on, the cinema has constituted for the Vienna "Urania" an integral element of its national educational activity. Its lending library of cultural and educational films, which today comprises about 450,000 metres of film, already existed in 1901, when recourse was had to the cinema to

illustrate conferences both for the general public and for students. Later, in 1910, special cinema performances were given from time to time, at which short educational films of every kind were shown. In 1921, these "shorts" were substituted by long metrage films of a documentary nature. The projection of educational films as part of the programme of the Urania of Vienna, and especially conference films for scholars have continued up to the present time.

The work carried out today in six months by the Vienna Urania includes hundreds of elementary and superior courses in all branches of science and work, popular conferences, scholastic trips and excursions, meteorological observations and studies in a national observatory, as well as the study of the arts in their various manifestations. To this body of productions must be added the daily work in the cultural film studios, the renting of films, as well as the courses and special projections for the unemployed given in the morning.

The Vienna "Urania" possesses a large building of its own with eight conference halls holding from 100 to 600 persons. The superior and elementary courses are not only held here, but also in the various evening schools of Vienna.

The big cultural films have as a rule an educative character and deal with sport, travel, expeditions, geography and world ethnology, natural science and astronomy, the marvellous products of human activity and the art of the cinema. The cinematographic exhibitions are completed with educational films of every kind, and sometimes with fable-films for the young.

With few exceptions, the films projected



at the "Urania" of Vienna are the property of the association itself, which has acquired the rights for the whole of Austria.

A renting department offers the schools, cultural associations and cinemas of Austria the films of which they may have need. The meterage rented runs from about 4000 to 5000 kilometres of film per year, which is about 2000 metres for each evening programme.

In June 1928, the Vienna "Urania" organized in Austria the first sound cinema

spectacles, giving performances in provincial cinemas with portable apparatus.

The Vienna "Urania" is an association of public utility, which, with its 50,000 or so members at Vienna, finds independently the means to carry on its work.

In the various Austrian federal towns over 60 cultural associations have been created on the model of the Urania. These associations bear the name "Urania", and develop throughout the country a work of general utility.

## THE CINEMA IN TURKEY

The cinema has always interested Turkey. I remember vaguely that in 1896 a hall was opened for moving pictures at Pera, but the absolute regime of the Sultanate never tolerated anything which looked like a scientific innovation. Up to the time of the proclamation of the Turkish constitution, that is until July 25 1908, neither cinematography, electric light, electric trams or automobiles were known at Istanbul. Only a few cities like Salonica, Smyrne and Beyrouth enjoyed some of these inventions. The cinema existed at Salonica during the seven years that I lived there, that is between 1905 and 1912.

A certain Weinberg, a photographer had made great efforts to open a cinema palace at Istanbul, but only succeeded in doing so after the proclamation of the constitution.

Many others have been opened since. Before the world war, not only Istanbul, but almost all the big cities of the Empire had their public places of amusement, and the French and American productions were those most in favour with the public.

Towards 1914, a Turkish cinematograph company was formed at Istanbul with the title "İpekçi kadesler-frères İpekçi". It opened two large halls at Pera, the "Alhambra" and the "Melek". From that time on, cinema companies and houses multiplied. The original company also projected a silent Turkish films, "Atesten Gömlek",

based on the heroic romance of the celebrated Turkish novelist Halid Edip Hanin. It was a beginning which deserved encouragement, and was in fact excellently and enthusiastically received by the public.

Especially after the war of independence, the cinema enjoyed a great development in Turkey, and it has been only the present economic crisis which has to some extent arrested its advance.

Last year the İpekçi Company launched two big Turkish films: "İstanbul sokaklarında" (In the streets of Istanbul) and "Kaçakçılar" (Smugglers). These films were partly silent and partly spoken. The necessary artists were recruited from the Municipal Theatre; "Darrülbedayi".

A recently formed company has recently opened a studio where a hundred per cent Turkish talking film is in course of preparation.

The Turkish public is mentally quite ready to appreciate any type of psychological film. Those based on frivolous stories do not attract it; the general preference being for films with a romantic background.

With regard to the educational film, in view of difficulties of an economic nature, nothing of much importance has been done up to the present moment. At the same time, in almost every secondary school there is to be found a cinema projector. The films shown are always of an industrial

character, and as such have a certain educational value. Some scientific films have also been imported.

Formerly films were censored by the police administration of Istambul, but for some time now a special office has been entrusted with this task. Films of political propaganda are not permitted.

The moral censorship is extremely strict, and not only are films with erotic scenes

forbidden, but even pictures which err on the side of being rather daring.

Existing laws forbid children under 7 frequenting cinemas during the daytime, and children under 12 during the evening performances. Municipal regulations deal with preventing overcrowded or unhealthy cinema halls.

KÂZIM NAMI.

## CINEMA PRODUCTION

Herr Arthur von Klein-Ehrenwalten of Berlin publishes under the title of "Zeit-film" in the weekly "Schönere Zukunft" of Vienna and Ratisbon, (Nos. 38 and 40 of June 19 and July 3, 1932) two articles in which he sets forth his opinion on the current cinematography production from the Catholic point of view. As a consequence, the purely aesthetic side of the film does not seem to him of decisive importance, and the content of a film interests him just as much as the form.

He reproves the producers of theatrical films with disassociating themselves at any cost from the big problems which agitate the world to-day. He attacks the American output strongly, as well as the American type of film, which shows an easy and luxurious life. He attacks it for its falsity and hypocrisy and for the suggestive and demoralizing influence it has on the public. He protests against the importance given to certain incidents of an erotic character and to sex appeal films. He, moreover, shows himself a severe critic of all film output in general which appears to him to have a rather low level. A list of films empty of content comes under his strictures, and many military films dealing with the old Austria of the Hapsburgs are included in it. The public does indeed seem to be becoming tired of such films, turning its interest towards other pictures of a different nature.

Herr von Klein-Ehrenwalten discusses

comic films, for which he displays a marked partiality. He says a good word also for detective films. In the matter of Russian films Herr Klein-Ehrenwalten thinks them too full of political propaganda. Here we cannot altogether agree with him, especially as regards his somewhat summary criticism of the two Pudowking films "The Mechanism of the Brain" and the "Suchrum Monkey". The writer, on the other hand, recognizes the technical value of the Soviet films, especially the Soviet silent films, which the author declares to be models in the technical and propaganda fields. For such films as Pabst's "Kameradschaft" and war films in general the German writer recognizes their efficacy as peace propaganda.

The writer's views on films of voyages and expeditions are particularly interesting. He urges producers to stick to the truth, to simplicity and persuasive methods, without which cinematographic art is impossible. Sensational and terrifying scenes ought, according to the writer, to be banned entirely. The best travelogues and films of expeditions are those where the action is reduced to the smallest proportions.

The visible progress occurring at present in cinema technique is commented on by the writer, who also notes improvement in the choice of subjects.

The articles are interesting in so much as they give an idea of the film of to-day from a Catholic point of view.



## THE "SAXONY", CINEMA TEACHING OFFICE

Despite the financial difficulties due to the economic situation of Germany, the "Saxony" Cinema Teaching Bureau has succeeded during the eighth year of its existence to make remarkable progress. In view of the general depression which has spread over the educational field this year, the bureau has thought it its urgent duty not to abandon its propaganda by means of films and luminous projections. During the winter, eleven conferences were organized under its auspices, some accompanied by films or still projections. These conferences were given gratis to the public. During the month of February of this year, a propaganda exhibition was arranged in its offices showing pictures taken from an aeroplane flying at considerable height. Both private and public organizations saw these films. The bulletin issued by the Office was published five times during 1931-32. Unfortunately, after the financial catastrophe of July 1931, it became necessary to effect considerable reductions in the programme of the Office, which nevertheless, thanks to public and private help, succeeded in increasing its cinema library which now contains 19,214 negatives, especially of Saxon and German subjects.

The collection of positives which comprises series and single pictures was increased

to 42,050 examples, which can be borrowed on payment of sums varying from the most modest figure upwards. During 1931-32, the loans included 55,060 positives. The Office's contribution to free popular education and to conferences for the unemployed was remarkable. The cinema library, thanks to the work of artists and gifts from outside was increased by 6620 metres, reaching a total of 151,489 metres. During the year the Office lent 2,764,475 metres of film, including film coming from other cinema archives asked for by the "Saxony" bureau. The figure showed a slight drop in comparison with the previous year, due to the crisis in the silent film. Scholastic cinemas are not all of them wired for sound owing to reasons of economy. Notwithstanding this, 277 scholastic cinemas did business with the "Saxony" Teaching Office. It was possible as a result of the year's activities, to make a report to the Bildspielbund on reduced size film experiments, and to recommend the adoption of 16 mm. film for scholastic use.

This summarizes the activity of the "Saxony" Office during its eighth year of existence, and suggests that this activity will gradually increase both in the interests of German cinematography and the educational film in general.

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EVA ELIE, our esteemed and brilliant collaborator has just joined the staff, as chief sub-editor, of the "Effort Cinégraphique Suisse", the official organ of the "Association Cinématographique Suisse Allemande, edited by Jean Hennard.

Our readers already know the lively activity and tenacious will which M.de Eva Elie has displayed for cinema interests, sometimes in our own pages.

We are glad to recall her name again, and wish her every success in asserting the value and rights of the cinema in Switzerland.

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# Istituto Nazionale delle Assicurazioni

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## ISTITUTO NAZIONALE DELLE ASSICURAZIONI

takes into thorough consideration the corporative constitution of the Fascist State, and in consequence, has made provision that the public shall have the opportunity of enjoying the advantages of insurance not only in connection with private and family interests, but for all syndical cases.

The Institute has therefore for some time now made arrangements to undertake collective or individual forms of insurance which may be called:

### ASSURANCE OF CLASSES

such assurances take account of the particular conditions and necessities of the classes or categories being assured.

Such contracts, though of a voluntary nature for the individual members of each class or category, offer at the same time

### ESPECIALLY FAVOURABLE CONDITIONS

among these conditions may be mentioned:

*Suspension, up to a year, of payment of premiums in case of unemployment, while the policy remains in full force, provided that at least two years' full premiums have already been paid.*

*Larger surrender value than for ordinary policies, payable normally after the premiums for two instead of three years have been regularly paid.*

*Smaller duties on contracts.*

*Facilitations for sickness risks if required.*

*Dispensation, generally, from medical examination for supplementary policies.*

*Faculties accorded to the policy holder to convert the totality or a part of the capital assured in a life pension, at the lapse of the policy.*

The development reached in these new forms of insurance is remarkable because the Istituto Nazionale delle Assicurazioni taking into full consideration the

### ORGANIC OBJECTS OF THE FASCIST CORPORATIVE STATE

has already made a number of special policies, among which it is interesting to note the following:

*Members of the National Providential Institute of Italian Journalists entitled " Arnaldo Mussolini " ;*

*Members of the National Fascist Association of Directors of Industrial firms ;*

*Pilots, instructors and controllers of trials and tests of firms belonging to the National Fascist Federation of the Mechanical and Metallurgic Industries ;*

*Technicians and Employees of the Sardinian Mines ;*

*National Fascist Confederation of Agriculturists ;*

*National Federation of Beet-growers ;*

*Sickness Institute for Commercial Employees ;*

*Institute for Fascist Commercial Syndicates ;*

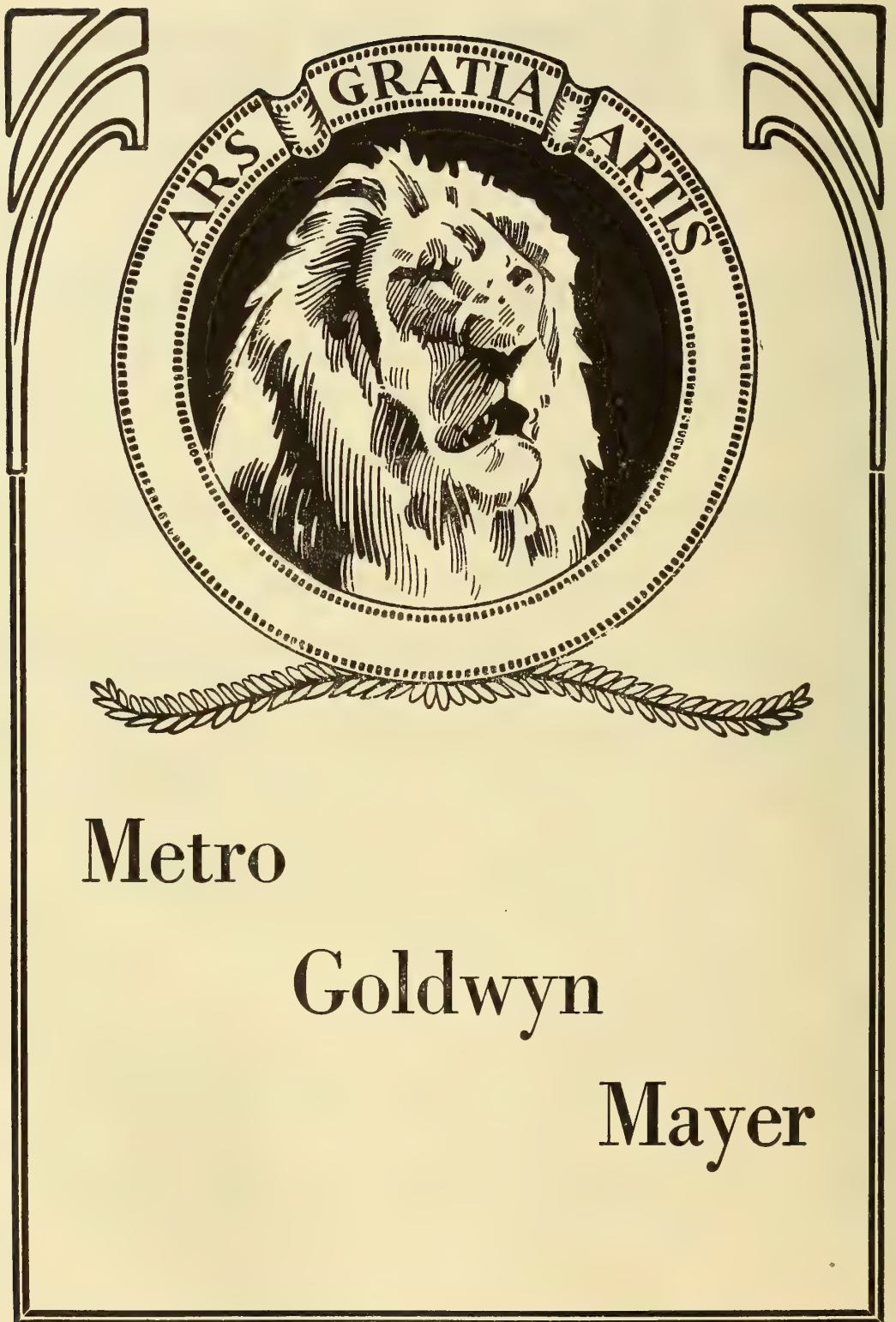
*Institute for Fascist Industrial Syndicates ;*

*Various Port and Harbour Bodies and Associations, etc.*

Several, other conventions and policies are awaiting approval and as a result it can be foreseen that shortly all the classes and categories included in the Italian Corporative system will be able to enjoy, in the matter of life insurance whether in the ordinary form, or the popular form without obligation of medical examination, a form of assurance based on technical criteria in full sympathy with the various professional, trade or other requirements of today.

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Metro

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## ***Technical Notes***

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### **THE MOTION PICTURE AND THE AMERICAN SCHOOL**

A quarter-century ago in America, the pioneer automobilist found himself seriously handicapped by absence of suitable roads. And the highway authorities, when approached, replied that they saw no reason to build wider, straighter, and smoother roads for automobiles, when practically no automobiles existed.

No roads — no automobiles. No automobiles — no roads. It seemed like a vicious circle, from which there could be no escape. Yet an escape was found. Today automobiles are numbered in the millions, and good roads have multiplied beyond the fondest dreams.

A similar situation has prevailed with respect to the educational motion picture. Some educators have demanded that the commercial film producers guarantee an ample and perfectly correlated supply of teaching films before equipment and film is bought by the school. The film producers have maintained that their production must be for a profitable market, otherwise there could be no production. The argument has also been put forward that the educators themselves do not know what they really want in the line of educational films. Equipment manufacturers have tried to find a way out of this dilemma, in order that the school market might be opened up for equipment sales.

The solution is being sought very much as in the case of the automobile and its roads — in a gradual process of adaptation. Film producers have gone into education; schools have gone into film production; equipment manufacturers have gone into both film production and education; and, finally a common meeting ground has been

found in such clearing house organizations as the National Academy of Visual Instruction Section of the National Education Association. The final unification of all organized visual instruction forces in the United States into a single well-knit organization promises an auspicious future for this organization.

Especially in the American schools coordination is extremely necessary. Whereas in most European countries the visual instructionist looks for his material to a few rather well-organized official or semi-official centers, in the United States one of the main difficulties is the very multiplicity of sources, none of them really adequate or complete in themselves.

#### **Many Sources of Motion picture Material.**

An American teacher, desiring to obtain an educational motion picture film, finds it necessary to turn to any or all of the following sources:

1. *Visual Instruction Department* of the municipal school system. An excellent and comprehensive survey recently completed by Dr. F. Dean McClusky speaks of 205 such city departments, the equipment of which varies all the way from a few dozen slides to such splendidly administered resources as we find in the City of Philadelphia. There 2,000,000 feet of 16 mm. film and several hundred projectors are available. Expenditures for visual instruction in 14 major cities, Dr. McClusky informs us, totalled 3 ½ million dollars during the last eight years, increasing steadily from \$ 370,000 in 1923 to \$ 830,000 in 1931.



Twenty smaller cities would add another \$ 600,000 to the eight year total. The value of equipment owned by these 34 cities and by 19 state universities adds up to \$ 3,598,073. This includes 2579 motion picture projectors, of which 417 were bought in 1931, the bulk of the new additions being 16mm. machines.

2. *State visual instruction centers*, usually an activity of the extension division of the state university, but are sometimes directly administered by the State Department of Education. There are 28 of these centers ; 23 of them are known to have spent in 1930 the sum of \$270,000 for visual aids and service, as against \$190,000 in 1923.

While these sums are not so great as those expended by the largest municipal visual instruction centers, they represent investments in service and in film, chiefly 16 mm upon which hundreds of schools in smaller cities and in rural areas are wholly dependent. Unknown five years ago, the 16 mm. educational film now outranks the older 35 mm. material in all the more advanced state centers. The "Handbook of Visual Instruction", published by the University of Kansas under the direction of Ellsworth C. Dent, devotes 37 pages to 16 mm. films and only 15 to the 35 mm. It is definitely stated that "the increase in the use of 16mm. motion pictures for educational purposes is causing a decrease in the use of 35 mm. films". The trend of development is clearly shown also in a report by J. E. Hansen, Chief of the Visual Instruction Bureau, at the University of Wisconsin, which entered the field of 16mm. service at a relatively late date. Yet in October 1931 he wrote : "Last year the proportion of standard width films to the narrower 16 mm. width, was about three to one, as used in our state, while this year we are sending out more of the narrow width than we are of the standard width".

3. *Museums*, both state and city, frequently maintain extensive film service. Twenty-two such museums are listed by the National Academy of Visual Instruction. The larg-

est among them, the New York Museum of Natural History, for many years carried on the bulk of visual instruction work for the New York schools, both as a film depository and as a teacher training center. Two regular weekly courses with about 75 teacher pupils are given here in principles and practise of visual instruction conference drew an attendance of 1600 teachers. The educational museums of Cleveland and of St. Louis embody the visual instruction departments of the schools of those two cities.

4. *Individual School Film Libraries* are being built up in a number of centers, on the correct theory that a necessary motion picture film should be just as instantly accessible as a necessary map or reference book. In some rural areas a group of schools pool their resources to form a co-operative film library on a county scale.

5. *Federal Government Departments* offer films free to schools. The Bureau of Mines has several scores of films relating to mining the production, cost of which was paid by commercial interests. The Department of Agriculture has a fine list of more than 250 of its own productions, totalling over 3,000,000 feet, which are loaned out free or sold at extremely low rates. The Children's Bureau and the Women's Bureau, each have a short list of films sent free to schools. The Navy Department offers free 16 mm. talking pictures. Some government departments in the several states likewise have free films, among them the New York, Rhode Island, and Illinois Health Departments, Michigan Conservation Department, Maine Publicity Department, etc. Such government departments offer their newer subjects in 16 mm. width, and some report that demand in this width far exceeds supply.

6. *Commercial producers of teaching films* do not as a rule rent or loan their films to schools, but offer their product for outright sale. The various types of educational centers listed above purchase these films and loan or rent them to the schools. A realization of the size of the potential school

market, hastened by the reduction in theatrical profits resulting from the protracted economic depression, has focused the attention of the big theatrical film producers upon the educational film. It is significant that Dr. McClusky's report was prepared at the request and expense of the Motion Picture Producers and Distributors of America, the so-called "Hays organization". The investment in non-theatrical projectors (not all in schools, however) in the United States today is estimated at about seventy million dollars. A survey of 1463 school authorities listed as identified with visual instruction, indicates an average annual expenditure of \$1,352.26, of which \$179.38 went for films, \$65.83 for slides and \$208.82 for projection apparatus. It is pointed out that if the Pennsylvania "Minimum Standards of Equipment" were carried out throughout the country (16 mm. projector in *every* school, 35 mm. portable only in largest) it would represent a potential market of 150 million dollars. There is no wonder, then, that the educational market now attracts more commercial attention than ever before.

Among the chief commercial producers of teaching films we find Eastman, with 200 reels (exclusively 16 mm.) completed, 75 in production and 50 more planned. Erpi has 60 pictures completed (talkies, both 16 mm. and 35 mm), 20 ready for production, and about 360 planned. Fox has 52 pictures now finished, 15 almost complete, and 200 more planned. At present the latter company produces only 35 mm. talkies based on its extensive library of news-reel negatives.

While commercial producers embark upon the making of school films, some of the biggest universities, such as Yale, Harvard, are also engaged in educational film production. The "Chronicles of America" series produced by the Yale University Press are about one-half completed, 15 episodes of from one to three reels each being in extensive use, 18 remaining to be filmed. The cost of preparing the script alone on the unfinished episodes is estim-

ated at \$180,000. These films, used in an exhaustive test during an entire year in the New Haven Junior High Schools, showed added gains of about 19 % in educational returns, directly attributable to the films. Pathé has co-operated with Harvard University in the production of geography films. Harvard professors are collaborating in evaluating eight educational talkies sponsored by the Carnegie Foundation. Other Harvard educators participated actively in the making of five silent films on art, sponsored by the University Film Foundation.

7. *Equipment manufacturers* have built up libraries of informational films, generally with the collaboration of educational authorities. Bell & Howell thus offer the famous Raymond Lee Ditmars "Living Natural History Series," Dr. Ditmars being the curator of the Bronx Zoological Gardens. Other series deal with plant life, birds, insects, travel, and the like. Outstanding European productions, such as those of Ufa and Amkino, have likewise been offered upon the American market by this manufacturer of motion picture equipment. This type of film is generally in 100 foot lengths and is often re-edited by school authorities in the various centers to fit their own courses and methods. Lists of films available on specified subjects are prepared for free circulation, and educators are helped in finding or making exactly the type of film material their work demands.

The tendency on the part of the school to take a larger hand in the re-editing and even original production of its own films is encouraged. The Philadelphia schools made over twenty reels of topical films dealing with school life, while a single great vocational school in Milwaukee has four instructors and an assistant, assigned solely to the task of producing 16 mm. teaching films on science, safety, and similar subjects for use in that one school alone. In the course of a year over 100 fine films have been produced in that school, with two 16 mm. Filmo cameras and the necessary accessories, these films being shown daily at noon in



the 2,200 seat auditorium of the school. The University of Kansas has made original 16mm. films for the teaching of such widely differing subjects as agriculture, athletics, and Latin ! The hundreds of different uses to which the 16mm. camera is being put as a research instrument in universities constitute a chapter in themselves — puzzle solving studies at Michigan, infant behavior at Yale, measurement of reading skill at Chicago, are just a few random examples. There is a distinct and commendable tendency on the part of the educator towards using the motion picture camera as an everyday tool.

8. *Commercial Sources of "Free" Films* and other visual aids are exceedingly numerous. By way of example, the General Electric Company offers a 32 page illustrated free catalog listing 33 elementary educational films, 35 advanced technical films, and 55 technical lectures with slides or film strips, all obtainable by schools, at no other cost than for transportation. Another firm, the Goodyear Tire & Rubber Company, offers a list of 23 fine films. These films contain little or no direct advertising, and the indirect reference is in no sense objectionable. Scores of state and municipal centers are glad to place such films in their own libraries, unchanged, and the demand, if anything, exceeds the supply. Some concerns, *e. g.* Colgate, Petrolagar, Caterpillar Tractor, etc., send an operator and Filmo projector, without cost, to proper school applicants for the use of their films. The U. S. Dept. of Commerce in 1929 published a "Composite List of Non-Theatrical Film Sources", giving names of 387 commercial concerns using motion pictures in some way, generally for the building of "good-will" through educational films of semi-advertising character.

9. *Distributors of Commercial Films* frequently relieve the sponsor of such a film from the task of circulating, generally as part of the production contract. The commercial sponsor may pay the distributor an annual service charge and receive in

return "free" circulation to schools and social organizations, or he may pay the distributor a flat rate per showing. The most successful of these organizations, the "YMCA National Council Motion Picture Bureau", reports in 1930 that it distributed 37,290 reels of film for showing before 3000 different organizations. Where educational centers take over such distribution, the only cost to the commercial sponsor is the cost of the film.

10. *Local dealers* catering to the motion picture needs of the schools of a limited territory, frequently build up a capacity for service that exceeds the resources of some official centers. Such dealers build up an educational film rental library of their own, print extensive finding lists at their own expense, attend to the detail of procuring "free" films desired by their local schools, organize the inter-school film and slide delivery service and in general make themselves an almost indispensable adjunct to the visual instruction program of the schools. Their profit comes through increased projection jobs, equipment sales and film rental business which the prestige built up by their work, helps them to obtain. One such dealer reported \$1,200 collected for shows of a timely historical film, within three months, using a 16mm. talkie outfit, the Filmophone, in addition to the opportunity to demonstrate the equipment in several scores of schools.

11. *Film negative libraries* constitute still another source of material with which the visual instructionist should be familiar. Some of these "morgues" contain invaluable educational negatives (Bray, Pathé), and schools that make their own material are giving them serious consideration.

### **Multiple Source — Common Concept.**

With such extreme multiplicity of sources it is really surprising how little rivalry or disputation is encountered. True, in a state where there exist both city and state university film centers there may be an occasional argument at state teachers' meetings



over the respective role of each. Or, the handling of privately sponsored film by government departments is sometimes looked upon with disfavor by private enterprises engaged in the same work. The desire of the individual school to keep ready to hand the films and machines needed for its own work sometimes seems to clash with the tendency to build up extensive central departments or museums — but this, too, is readily composed.

The relative contribution of silent and talkie school films remains to be scientifically evaluated, the consensus among American visual instructionists being entirely in harmony with the findings of the Vienna Educational Film Congress. One producer seems insistent on the concept of the talking film as a fundamentally separate instructional entity co-equal with teacher and textbook, rather than an adjunct or tool; the great weight of opinion holds the contrary. Another producer at the present time of writing still holds out in favor of the 35 mm. film only: in every other quarter the 16 mm. is considered the school standard. The extent to which this is evident can be seen from the rapid growth of the 16 mm. educational film sources. Even as recently as 1928, the two most comprehensive educational film directories available, those published annually by "The Educational Screen" and by the "YMCA Motion Picture Bureau" made no special mention of 16 mm. films. The narrow safety film has come to the front in this short time. In the two 1931 directories we see that within three years practically half of all the educational film listed, even including the material that is old and hardly worth dumping, can be had in 16 mm. As to silent films, the Educational Screen Directory lists 2023 available in 16 mm. and 2404 available in 35 mm. of the 16 mm. films, 921 are to be had in "16 mm. only" and these represent the newer and more strictly teaching type of material. The story is practically the same with sound subjects listed there, 219 subjects available in 16 mm. and 235 in 35 mm. many of the

latter really being entertainment. The YMCA catalog, comprising mainly, though not entirely, free industrial films, gives the same picture; 272 out of a total of slightly more than 400 can be had in 16 mm. width.

### **Reasons for 16 mm. Acceptance.**

Since this question is perhaps not so clearly settled in other countries as it is in the United States, a discussion of this point here may not be amiss.

The motion picture has been used in the school ever since film existed; in fact, the motion picture owes its birth to educational-scientific research rather than to the theatre. However, the theatre's claim to the film proved so much more profitable than that of the school, that it very soon eclipsed the educational market.

Prior to the advent of 16 mm. film the attempts of the educator to use the motion picture ran into three principal obstacles:

- 1) Fire hazard.
- 2) Inadequate equipment.
- 3) Improper material.

### **The Fire Hazard.**

Fire hazard is eliminated by the use of acetate cellulose film, regardless of width. However, theatrical projection demands and receives the more inflammable nitrate film, because it is cheaper, tougher, more pliant, and less liable to deterioration with careless handling. Fire hazard is checked in the theatre by elaborate police-enforced safety provisions in the building code, licensing of experienced operators, etc. When, very properly, these regulations were enforced in the schools they almost put an end to the school use of motion pictures, at least in the class-room.

A solution was sought in forbidding the use of any 35 mm. films other than acetate, yet a rule so easily violated obviously could not be enforced. The school still depended for its films upon the theatrical cast-offs, the great bulk of these were nitrate film, so

the school used nitrate film without any of the precautions enjoined upon the theatre.

The idea was then put forward for a new standard film to be made exclusively in acetate. The first development of the notion was to make an acetate film half standard size. But the fear that this method might lend itself to producing films by cutting normal film in half and the fact moreover, that such films would be inflammable, decided that this solution of the matter would not offer such guarantees. It was consequently decided to make a film of completely different format (1).

A film of a completely new standard width, produced exclusively in acetate, was the only answer. The first solution suggested was to rip 35 mm. film down the center, making two out of one. But nitrate film could be split in half just as easily as acetate, so this recourse would not have been sufficient.

At the same time the development of a practicable reversal process opened up tremendous possibilities for low-cost amateur and educational motion picture production. So the adoption of the 16mm. standard, approximately one-fourth the area of the 35mm. afforded a happy solution. The adherence to the 16mm. dimension for non-inflammable film by manufacturers' convention, its adoption as standard by the Society of Motion Picture Engineers, and finally its endorsement by the National Academy of Visual

Instruction for classroom use, has fortunately resulted in the universal acceptance of 16 mm. films as the non-theatrical standard in the United States, and in most other countries as well.

Gloomy predictions as to loss of quality in comparison with 35 mm. results have not been borne out. Most of the 16 mm. projections do not exceed the 350 to 400 times diametric magnification of the 35 mm. film in the theatre, owing to the smaller rooms and shorter projection distance. Yet even where with modern 16 mm. equipment, pictures of theatre size are projected, there is no more apparent graininess than with the 35 mm. contact print, due to the reduction of negative defects in the process of the 4:1 reduction printing on slow-speed (and therefore extremely fine grained) 16 mm. positive film. Even the 16 mm. reversal films do not sin heavily with respect to grain, in view of their slower original emulsion (250-300 H & D) in comparison to the faster emulsion used on the 35 mm. negative (750 H & D) to obtain the same results. This difference is made up by the so-to-say resensitization incident to the second light exposure in the laboratory's reversal process.

In short, the use of non-inflammable film exclusively in the 16 mm. field gave an absolutely sure remedy against the fire hazard, while its drastic reduction in size made for the lowest possible cost compatible with good photography and projection.

## TREND OF DEVELOPMENT IN EQUIPMENT.

Prior to the advent of 16 mm. film, much of the schools' projection equipment had been bought up "second-hand" from theatrical equipment exchanges. It was comparatively heavy and cumbersome, and the

more earnest the attempt to introduce a safety factor against fire hazard, the heavier the projectors became. This equipment, like its film material, was the natural child of the theatre.

Quite otherwise is the situation with the 16 mm. projector. It is not a mere adaptation or reduced version of the theatrical projector, it is a fundamentally new machine, having many points not at all in common with its predecessor. For instance, it needs

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(1) The author evidently refers here to the possibility of utilizing with a format of 17.5 the residuum of normal 35 mm films. In fact, the unperforated fragments of standard film could perfectly well be cut in half and then perforated according to the system used for 17.5 mm film.



to make no provision whatever against fire hazard, because it is automatically confined to the use of non-inflammable film. In order to raise their effectiveness as a *teaching* tool, a factor that never entered into the design of a theatrical machine, the better 16 mm. projectors provide for stopping the film on a single frame for the showing of a "still", and the reversing of the direction of the film to facilitate ready comparison and review.

Just because 16 mm. film is referred to as "amateur" film, it does not mean that the 16 mm. projector can be made with any less care and precision. To demand that a school projector be above all things "cheap" is to lose sight of the fact that exact registration and rock-like steadiness are more essential where the eyes of young pupils are involved than under any other conditions. An error of registration of even only one-thousandth part of an inch at the aperture means the quivering of the screen image by about one-half inch at ordinary distance. That thousandth part of an inch play in a poorly made projector may wreck the eyes of a thousand children.

American schools have found that it is not even good account-book economy to place heaviest emphasis on first cost. There are many cases where schools that bought the best 16 mm. equipment obtainable eight years ago are still getting perfect service from it every day in the school year, whereas "economy" purchases proved unsatisfactory from the start and had to be quickly replaced. The careful school administrator buys a projector for the long years of quality service obtainable from the instrument, rather than for its first cost.

As a matter of fact the better modern 16 mm. projectors are at least as finely built as the best of their theatrical predecessors. Tolerances held to within one-half of one-thousandth part of an inch assure absolute steadiness; a nine-to-one ratio on occultation is used on at least one 16 mm. projector, in comparison to the four-to-one customarily found in large machines.

The modern 16 mm. projector weighs but from 10 to 20 pounds. Its direct illumination, from 300 to 500 watt Mazda bulbs, is equal to every demand, including that of the large school auditorium. Projection distances of over 100 feet and pictures 12 feet wide are not all uncommon with the best type of 16 mm. projectors. For example, Northwestern University has reported the showing of 16 mm. foot of football films at 160 ft. distance. The 16 mm. projector is adaptable for color and sound. It has already solved all the more serious difficulties that stood in the way of the general use of film in the school.

This does not mean that every problem of projector construction has already been solved — once and for all. Present projector development is a response to school requirements worked out by visual instructionists on the basis of their experience, and as these requirements change or clarify, projector development keeps pace. There are two principal trends of school demand today with respect to projector specifications. The first is for a machine just as fine, as powerful, as versatile as is possible to be made. The other is a demand for most extreme simplicity coupled with lower costs.

This latter demand was formulated most commendably, for example, by Dr. Ernst Ruest in *Kinotechnik* January 1931. His specifications were in the main echoed from an entirely unrelated source, viz., by Mr. Paul G. Edwards, head of the Visual Instruction Department of the Chicago Schools. In the main we can subscribe whole-heartedly to Dr. Ruest's specifications, although on minor points we may disagree. For example, there is opposition to the "still" feature because it is believed that it cannot be efficiently cooled. But it is properly cooled on a properly designed 16 mm. projector. No one would dispute that a glass stereopticon slide affords a superior projected still picture, but when the "still" is held wherever desired in a reel of film it instantly relates dynamic to static con-



cepts in a way that can hardly be duplicated in any other manner. If the laboratory, when making the print, exercises ordinary care, then framing on 16 mm. film is fully automatic and a framing device unnecessary. The limiting of projection lenses to a maximum of F 1.9 leaves out of consideration the improvements introduced, for example, with the new 2" Cooke F 1.65. And the need for a splicing outfit should be apparent only where a film is taken constantly from school to school, instead of following the usual practice of going back to the center, unre-wound, for inspection. However, in the main, Dr. Ruest's specifications are entirely acceptable and indicative of serious and well-informed consideration.

The comparative strength of the two tendencies, of versatility against simplicity power against cost, was tested at the recent meeting of the National Education Association. Visiting superintendents, principals and visual instructionists were asked to express preference as between two projector models, designated JL and M respectively each worked out in direct response to educational demand. The Model JL was the latest all-gear-driven machine, eliminating belts entirely, powered with 400 watt 100 volt biplane filament lamp, Cooke F 1.65 oversize 2" projection lens, micrometer focus mirror, automatic rewind, reverse and still features, integral pilot light, radio interference eliminator and other advanced features. The Model M was a single-control classroom machine, with excellent illumination from a 300 watt 115 volt lamp film movement and cooling system identical to other Bell & Howell models, but without reverse or "still" features, and priced at one half the Model JL.

The test was purposely designed to be between extremes. When the results were tabulated, they showed that two out of every three preferred the more versatile, more expensive machine. Some of the reasons assigned are interesting as showing the trend of thought among American schoolmen on projector design. About the Model JL

the comments included: "Can get larger pictures", "Will not have to darken the classroom completely", "Can use it in auditorium", "One machine for every school purpose", "Really need the still feature". About the Model M the comments included: "The simpler the better", "We can equip twice as many schools", "Just the thing for the untrained teacher; all she does is press the switch". It was to be observed that those selecting a machine for their own use, or for a single machine to be permanently placed in a single school, or for an auditorium situation, invariably chose the heavier machine. Those buying for large school systems with hundreds of untrained elementary teachers, or those influenced by financial stringency, cast their votes for the lower priced model. A personal survey among members of the National Academy present at the Washington meeting disclosed substantially the same ratio of preference.

### **Film Material for School Projectors.**

When the school had to depend on the theatre almost entirely for its film material, it was to be expected that much of the use to which film was put in the school bore a distinct theatrical "tinge". A considerable part of the "work" with motion pictures consisted of "shows" given in the auditorium, and the strictly educational benefits derived were limited and difficult to measure.

Today, thanks to the availability of 16 mm. projectors, there is unanimous recognition that the place where the film contributes the most to the school is in the *classroom*. And the bulk of the films now available to schools are made with the requirements of the classroom distinctly in mind. These classroom films bear an increasingly close relationship to the textbook and the study outline. More and more the educator is demanding factual film material that will fit his courses, not in a highly edited or pre-digested form, but in short lengths of authentic "documentary" topical material that shows actual pictures

of the thing studied in natural motion and in relationship to its milieu.

Where sound is essential to a complete understanding there is no doubt but that a similar demand will develop for authentic sound film of the same character. Most educators are not yet ready to grant that the sound film will substitute an entirely new technique and methodology. One hears much suspicion directed against "canned lectures" as a step backward toward a revival of methods banned by the more progressive schools of pedagogy. On the other hand, one of our most noted authorities on visual education, Dr. Joseph J. Weber, of Valparaiso University, suggested, already in 1929, that the "talkie" might very well check the rising cost of formal education, by syndicating master teachers, to instruct pupils more quickly and interestingly. Dr. Weber pointed out specifically, however, that this would not eliminate the human teacher, but on the contrary, by freeing her from the task of cramming facts into her pupils, and by giving her master teachers of the screen as models, she would be better able to exercise personal direction of the class.

Every reason that led to the adoption of the 16 mm. standard for silent film in the school applies with equal force to the talkie. Theatrical producers who enter the talkie school field find themselves practically forced to furnish 16 mm. films, and all but one of these producers now offer 16 mm. as well as 25 mm. prints.

The argument that only sound-on-disc is available for 16 mm. prints, while in addition sound-on-film can be had for 35 mm. subjects, is not of basic importance, and indications are that the argument itself will be eliminated shortly.

The sharp divorce between school films and those designed for theatrical exploitation does not mean that the educator now turns his back entirely on the theatre. It merely means that the entertainment film is recognized as such and its qualities appraised accordingly. Quite a number of

feature productions are looked upon as having distinct historical and literary background values for school children. Attendance at such pictures is encouraged. Public libraries distribute bookmarkers which give dates when such approved pictures are played at local theatres, and also include booklists dealing with subject matter related to the pictures. Sometimes these pictures are discussed in the classroom, and occasionally they are run in the school auditorium. Periodicals devoted to the special interests of teachers, of parents, of visual instructionists, etc., publish motion picture reviews, and treat the screen as a powerful educational force, helpful or harmful as the case may be. Notable are the "Film Estimates" of Mr. Nelson L. Greene, editor of "Educational Screen", and the bulletins of the National Committee for Better Films.

Recent experiments at the University of Chicago indicate that motion pictures have a direct and lasting effect upon social attitudes, according to Miss Ruth Peterson, in a report to the Chicago Association for Child Study and Parent Education. "All's Quiet on the Western Front" was found to exert a distinct anti-war effect, while two widely different films dealing with China, shown in two different towns, were found to arouse favor in one case and antipathy in the other. The importance of the theatrical screen as a propaganda force cannot be overestimated. Teachers' organizations, parents' organizations, and similar bodies with enrolled memberships running into the millions are directing more and more searching attention toward the theatrical screen. At the same time, such organizations are awakening to the tremendous possibilities of the classroom screen as a teaching tool. Producers of films, and of equipment for talking and showing film, now pay serious heed to these tendencies, because there is promise here of a vast market at present almost untouched.

Interest in the educational possibilities of the motion picture film transcends all national borders. The International Journal of Educational Cinematography, as well



as other cinema periodicals published in Europe, is carefully read and favorably reviewed in American educational journals. No series of articles was followed with closer attention than the reports on European visual instruction work written for "Educational Screen", by W. M. Gregory, head of the Cleveland Educational Museum. Dr. McCluskey devotes a considerable section of his report to visual instruction developments in Europe, stating that "Russia is undoubtedly the foremost country in the world in the use of educational motion pictures", and mentioning the Five Year Plan quotas for 1027 educational films, 16,500 cinema outfits for schools, 3,500 in workers clubs and over 20,000 in rural traveling cinemas. The excellent work done in Chile, the recent beginnings noted in

Japan and in Brazil, are all matters of greatest interest to American educators.

Conditions confronting visual educationists in the various countries differ widely. Yet some of our problems are common to all, and much of our experience can be made mutually beneficial. The purpose of this rather lengthy article has been to outline the conditions under which dynamic visual education is making its way in the schools of the United States of America. Some of our problems, differences, and prospects have been touched upon, in the hope that this might contribute to a better understanding among our colleagues in other lands, as to just what confronts the American visual instructionist.

WILLIAM F. KRUSE.



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## ***Review of periodicals and newspapers***

### **Social Film Problems.**

During a speech to the Women's Association of New York, the Reverend J. Harry Cotton, recently returned from China, stated that the American cinema is exercising a greater influence on the populations of the Far East than the missionary's word. (THE FILM DAILY, New York, 13-VI-1932).

In an article on the question of continuing, Pierre Malo examines the matter from the social point of view, and maintains that every film is an act of propaganda, and that every sound projector has the value of a public orator. (L'HOMME LIBRE, Paris, 14-VI-1932).

About 10,000 children have been invited every week in the afternoons to see educational films in the London theatres. The shows are specially planned for minors. (THE DAILY FILM RENTER, London, 16-VI-1932).

At a banquet offered by the House of Gaumont to the newly elected deputy Louis Aubert, Monsieur Delac, president of the French Syndical Chamber delivered a speech in the course of which he stressed the great social importance of the cinema. The speaker referred to the important position occupied by the cinema in many countries, and mentioned the work of the I. I. E. C. He declared that it was no longer possible for politicians to take no interest in film problems. After the banquet, a parliamentary cinema group was formed, to which no fewer than 180 deputies gave their support. The group is subdivided into three commissions. The first will deal with French films, the second with the commerce of films, and the

third with education and propaganda films. (LA CINÉMATOGRAPHIE FRANÇAISE, Paris, 18-VI-1932).

CINÉMA of Paris of June 1932 carries the results of the inquiry organized by the London schools for the purpose of learning the impressions produced in the scholars' minds by cinema pictures. The result showed that only war films, scenes of terror and of a lugubrious character are likely to have a pernicious effect of the minds of children.

### **Documentary Films.**

Eastman Teaching Films has put into circulation the following documentary and educational films, "Virginia, the Old Dominion", "Peru", "Oysters" (on Atlantic oysters and pearl oyster fishing) and "Under-Sea Life" dealing with deep sea fauna. (EDUCATIONAL SCREEN, Chicago, No. 5 of May 1932).

Mr. Waterstraat, Dutch minister for Public Works has explained through a talking film made by the Polygon Company, the importance of the works in course for drying up the Zuyderzee. The film shows the progress of the works. (NIEUW WEEKBLAD VOOR DE CINEMATOGRAFIE, The Hague, 3-VI-1932).

Engineer Guido Ucelli held a conference in Paris on the works that were carried out for the recuperation of the famous Roman galleys in Lake Nemi. The conference was illustrated with slides and film pictures.

The making of the first Yugo-slav sound film has been begun. It deals with popular

Serbian traditions. (THE CINEMA, London, 15-VI-1932).

Continuing its programme of a series of artistic documentary films entitled "Italic Pictures", the Cines Co. has just finished two films on Roman mausoleums and the Imperial Forums. (AGENZIA FILM, Rome, 17-VI-1932).

It has also completed a film on Assisi. (SCENARIO, Rome, No. 5 of June, 1932).

According to replies received by the Hays organization, in response to an issue of questionnaires, it seems that that preference of the public is turning distinctly towards documentary films, travelogues and adventure films. (THE FILM DAILY, New York, 20-VI-1932).

The Film Guild has in preparation a documentary film of 1000 feet on the city of Edinburgh. (THE CINEMA, London, 22-VI-1932).

An exceptional novelty is announced in the film "Igloo" made among the Eskimos at an average temperature of 60° below zero. (THE CINEMA, London, 22-VI-1932).

At the Midland Institute of Mining Engineers of Sheffield, a real life film on the hard and heroic life of the miners has been shown under the title of *Black Diamond*. The film was made by Charles Hanmer, a South Yorkshire miner. (THE DAILY FILM RENTER, London, 23-VI-1932).

Monsieur d'Orgeval, chief of the Tourist and Propaganda Service for the Regency of Tunis gave a conference at Lyons on the economic resources and the tourist attractions of the territories of the Regency. The conference was accompanied by the projection of several films, among which was one on the olive cultivation of Sfax, another on the development of means of travel and the hotel industry in Tunis, and a

third on the natural beauties of South Tunis. (LE NOUVELLISTE, Lyons, 25-VI-1932).

At a recent meeting of the municipal council of Paris, a councillor, M. Léon Riator proposed the making of a sound and talking film to be called "Twenty-four hours in Paris", which would show the monuments and features of the capital in connection with the daily life of the people. This human geography of Paris was to be destined for propaganda, both in the French provinces and abroad. (L'AMI DU PEUPLE, Paris, 29-VI-1932).

The Emelka has in hand a film on the life and work of the monks of St. Bernard and on the raising of the famous breed of dogs which has made the Alpine valley famous. (LE CINÉOPSE, Paris, No. 154, of June 1932).

Jean de Crozefon has made a documentary film "La Naissance des Ondes" showing a big radio station in all its workings. (LE CINÉOPSE, Paris, No. 154 of June 1932).

An expedition of the M. G. M. has departed for the Arctic regions to make a film entitled "Eskimo", the scenario for which is based on the novel of the same name by Peter Franchen. The film will be interpreted by genuine Eskimas. (IL CINEMA ITALIANO, Rome, 1-VII-1932).

### Religion and the Film.

The Reverend R. V. Leisher had made a film of a religious character called "A Michigan Miracle", dealing with the Carey mission in the Nile region. (EDUCATIONAL SCREEN, Chicago, No. 5 of May, 1932).

By a decree of June 11, the Lithuanian government doubled the tax on imported foreign films in Lithuania. (LICHT-BILD-BÖHNE, Berlin, 29-VI-1932).

A new Evangelical Cinema Chamber (Evangelische Bildzimmer) has been formed

in East Prussia, its headquarters being at Königsberg. The new Chamber, which is associated with the Evangelical Community of the Cinematograph (Evangelische Bildspielgemeinde) will act in close collaboration with the latter in a practical utilisation of the cinema for the propaganda of Evangelical Church tenets. The possibility of gathering public cinemas together under the religious propaganda auspices of the "Bildkammer" and utilising small-sized films for rural communes will be made the subject of special study. (LICHT-BILD-BÜHNE, Berlin, 6-VI-1932).

In an article entitled "The Corruptive Influence of the Cinema and Catholic Inertia", Mr. Léon Degrelle, starting from the principle that the cinema is a formidable medium for the propaganda of ideas, maintained that no institution has a greater interest than the Catholic Church in getting its principles accepted, not only from the point of view of film control, but also, and more especially, from the point of view of production. Degrelle insists on the necessity of Catholics taking an active part in the cinema, in view of the continually increasing attendance of the public at these theatres all over the world. (LE XX<sup>e</sup> SIÈCLE, Brussels, 9-VI-1932).

The RIVISTA DEL CINEMATOGRAFO of Milan (N° 6, VI-1932) publishes a note by the Rev. A. Perretti on religious teaching and the teaching of the Catechism by means of the cinema. The writer points out that the Company "Le Film catholique", which was formed in France under the patronage of the Cardinal Archbishop of Paris, has up to the present issued 12 films on the Seven Sacraments and the Sacrifice of the Mass. In these films, the purely religious and dogmatic part is bound up with scenes of daily life, so that these cinematograph works, to some extent, represent a kind of catechism in action. The liturgical part is strictly orthodox. The films are carried out under the direction of a Special Committee which

controls the scenarios and the execution. The Rev. Perretti emphasizes the importance of these films and their great utility in religious instruction and in the spread of a practical knowledge of religion.

### Educational Films.

Proféssor K. F. Mater gives us a detailed explanation of a new project for experiments to determine the utility of the film in teaching. (NATIONAL BOARD OF REVIEW MAGAZINE, New York, N° 4, 1932).

The CINÉMA EDUCATION, of Paris (N° 8, 1932) publishes the results of an experiment organised by Mme. B. M. Knieger and Mr. V. C. Amspiger, under the auspices of the "Western Electric", at the Normal School of Teachers of the University of Columbia. This experiment has once more demonstrated the utility and importance of the talking film as a means of instruction.

The Institute of Adult Education is conducting an interesting campaign for the adoption of certain types of apparatus in education by means of the cinema. (THE BIOSCOPE, London, N° 1333, 1932).

The Pedagogic Commission of the *Cinédokument*, in France, has decided to give a series of lectures, on the resumption of its sessions in the autumn, which will be especially dedicated to the study of scenarios of educational films. (CINÉMAGAZINE, Paris, V-1932).

The IMPRIMERIE A L'ÉCOLE (Saint-Paul, Alpes Maritimes, N° 52, V-1932) publishes an article by Mr. R. Boyan on the film groups of the Cooperative Society of French Teachers for the production and utilisation of teaching films; and an article by Mr. Briard on the necessity of making a more extensive use of the cinema in schools.

The SCOTTISH EDUCATIONAL JOURNAL (Edinburgh, 13-VI-1932) publishes an inte-



resting article by Mr. D. M. Fraser on the teaching methods followed in Russia and the part taken in them by the cinema.

Visual teaching courses are being held during the summer months this year in the University of Austin (Texas), in the College of Terra Alta (Indiana) and in the University of Arizona. (EDUCATIONAL SCREEN, Chicago, N° 6, VI-1932).

The Report of the Empire Marketing Board contains some interesting information on the films produced last year and on the activities of the Film Library of this Institution, which, during the three years it has been in existence, has distributed more than 2000 educational films to schools. Announcement is made of a new film on the reorganisation of the schools of Chesterfield, which has been produced by Stuart Legg under the patronage of the Empire Marketing Board. (THE DAILY FILM RENTER, London, 2-VII-1932).

### The cultural Cinematograph.

The RIVISTA PEDAGOGICA, of Rome, (5-VII-1932) publishes a notable article by Raniero Grifoni on the educational and instructive film. Grifoni considers that before fixing scholastic cinematograph programmes, it is advisable to make a careful study of the psychology of children. When making use of the cinema in teaching, the chief difficulty to be overcome is the cerebral passivity of the pupil as long as the projection lasts. Literary matter must be excluded from the cinema when used as auxiliary aid, and the screen should not be used for the teaching of history except with the greatest precaution and discernment. The usefulness of the cinema is more practically demonstrated in the teaching of geography, natural history, physics, hygiene and languages. Grifoni deals also with the influence of the cinema on the masses. The cinema frequently modifies habits and feelings, and before starting a vast scheme of co-ordination for

a greater development of the educational cinema, we must learn to distinguish between what is good and bad in the cinema, or even what is simply useless, and keep a close watch on the effect all this may have on the intellectual and social reactions of the people.

The Bell and Howell Films Library has produced a number of instructive and educational films, among the latter being a biological film, two literary films, *Nature and the Poet* and *An Indian Legend*, and three other films that form part of the collection *Morals from Ancient Fables* (EDUCATIONAL SCREEN, Chicago, N° 5, V-1932).

By a Decree of the Spanish Government, of November 4, 1931, published on May 29, 1932, the "Patronato de Misiones de Pedagogicas" has been formed, with the threefold object of spreading culture to the most remote villages and hamlets, making known the most modern teaching methods and assisting in the civil and political education of the people. The Misiones are formed of teaching members, who travel by motor car in groups of six or seven to the various provincial centres. They take with them a number of books, good copies of pictures and works of art, cinematograph apparatus, a wireless transmitter, gramophones and some musical instruments. In each village the Mission organises lectures, illustrated by means of the machinery they carry with them, and thus spread culture in all its forms, artistic, intellectual, scientific and social, as well as the laws of hygiene and elementary medicine. (L'ECOLE LIBERATRICE, Paris, 4-VI-1932).

DIE FILM KORRESPONDENZ, of Berlin, of the 15-VI-1932, publishes a note, under the title "Wissenschaft am Film" (Science in the Film) on the progress and activity of the Institute of Cinematographic Research of Berlin in the cultural, political, economic and historical field.

In an article entitled "Was ist die Wochenschau wert?" (What is the value of "Topical Events?") Dr. R. Volz, of Berlin, gives his opinion of the qualities that should distinguish events of the day as shown in films, and enumerates the defects from which they must be freed if they are to be really cultural and educational. (*DIE FILM KORRESPONDENZ*, Berlin, 22-VI-1932).

At the International Conference on the teaching of history, which was recently held in Paris, it was decided to make use of the cinema as auxiliary aid in the teaching of historical subjects. (*BULLETIN DE LA SOCIÉTÉ DES PROFESSEURS D'HISTOIRE ET DE GÉOGRAPHIE*, Paris, N° 72, VI-1932).

In a very interesting article on "The Cinema and the Education of Adults", Thomas L. MacDonald cites an experiment carried out recently in working class circles in Glasgow, and draws from it certain conclusions showing the usefulness of the film in general, and especially in the education of adults. (*THE SCOTTISH EDUCATIONAL JOURNAL*, Edinburgh, I-VII-1932).

The Secretary of the Italian Fascist Party has addressed a circular to the Provincial Secretaries of the Party, asking them to assist as much as possible the projection of scientific and educational films. It seems that his intention is to entrust this task to the Fascist University Groups. (*IL CINEMA ITALIANO*, Rome, I-VII-1932).

### Scientific Films.

The Extension Division of the University of Kansas has produced some new films, one of which, on the mentally deficient, is extremely interesting. Several sections of this film were shot in the school for the mentally deficient at Winfield, in Kansas, and show a great difference of degree in this pathological phenomenon, from chil-

dren who are almost normal to those showing a great degree of deficiency. (*EDUCATIONAL SCREEN*, N° 5, V-1932).

In a lecture given at the Paris Faculty of Medicine, Professor L. Spillman made a close study of the means of propaganda most suitable for spreading the necessary knowledge in regard to the prevention of venereal diseases. Professor Spillman pointed out that slides and animated projections especially can be utilised in this propaganda; and he mentioned certain films that are already in use, indicating their merits and defects. (*REVUE D'HYGIÈNE ET DE MÉDECINE SOCIALE*, Nancy, V-1932).

The *LICHT-BILD-BÜHNE*, of Berlin, June 1, 1932, publishes an article on the Breusing patents for the use of Braun tubes in sound-photo-acoustic registration.

In an article entitled "Geography and Cinema", Mr. Grandidier, after noting what a precious auxiliary the cinema is to science and geography in particular, gives the highest praise to Mr. Chaumel, who has produced some first class colonial films; and points out that, contrary to what happens in Germany and Italy, the documentary film is not exempt from taxation in France. Mr. Grandidier calls upon the French State to encourage the creation of colonial and geographical films libraries. (*JOURNAL DES DEBATS*, Paris, 7-VI-1932).

In an article entitled "The Cinematograph in Trackless Paths", V. Romagnoli speaks of the instruments that have been designed and built to put the cinema and the airplane at the service of photomapping by means of which a rapid relief of the ground may be taken, with all its planimetric and altimetric characteristics, and the men and other things in movement. (*ECO DEL CINEMA*, Florence, N° 106, VII-1932).



A film has been shot in the studios of the Ukrainfilm, under the direction of Lupotinsky, which is entitled *The Fifth Dimension*, and is an illustration of Einstein's theory of relativity. (SCENARIO, Rome, N° 2, 1932).

LE CINÉOPSE (Paris, N° 153, 1932) gives an account of the experiments that have been made in the United States to determine the efficacy of the film on the intelligence, phantasy, reflection etc.

### **Social hygiene.**

Mr. Eugène Dauriat, delegate of the Office National d'Hygiène sociale, has just delivered a lecture at Lyons on hygiene and the social diseases, using films in illustration of his lecture. (LE NOUVELLISTE, Lyons, 19-VI-1932).

A medical man having asserted that the profession of cameraman for cinema projections exposes these following it to the danger of contracting tuberculosis, the Guild of British Projectionists decided, at a recent meeting, to appoint a Committee to study the possibility of forming a provident fund for sickness and unemployment. (TO DAY'S CINEMA, London, 21-VI-1932).

### **Fiscal and Film Legislation.**

By a Decree of February 2, 1932, the Governor General of Algiers has promulgated some new measures regulating the projection of films in Algerian territory, with the exception of topical films. In conformity with these measures, persons projecting films must present to the Prefect of their respective department (Algiers, Orano, Costantina): 1. a statement containing the name of the producing firm, its nationality and chief office; 2. a synopsis of the scenario; 3. a statement of the language spoken in the case of a talking film or written, in the case of a Silent one; 4. the

place and date of projection. (THE FILM DAILY, New York, 7-IV-1932).

In order to avoid disastrous competition, the Government of New Zealand has authorised the Ministry of Industry and Commerce to restrict the building of new theatres. (THE FILM DAILY, New York, 22-V-1932).

The DIARIO OFFICIAL of Mexico has published a Decree providing that all films which can be used for the teaching of science, arts and trades shall be exempt from Customs' duties. The Mexican Government has requested its diplomatic and consular agents to make this Decree widely known abroad, especially among firms interested in the production and commerce of teaching films. (A. B. C., Madrid, 15-VI-1932). THE DAILY FILM RENTER (London, 17-VI-1932) states that the Ministry of Public Education requests producers to send the catalogues of their educational and teaching films regularly to the ministry.

The House of Commons approved with 186 votes against 168 the bill for the Sunday opening of cinemas. Sunday shows will require a special license, the fees for which will go to a special fund entitled "Cinematograph Fund", the object of which is to encourage the development of the instructional and recreational film. Several amendments to the measure proposed that only cultural films should be shown on Sundays but it was not possible to find any agreement among the members of the House for a definition of the term *cultural* as applied to the cinema. The control over the Sunday shows has been entrusted to the private council of the Cinematograph Fund (IL CORRIERE DELLA SERA, Milan, 30-VI-1932).

The LICHT-BILD-BÜHNE of Berlin (29-VI-1932) published the modifications voted by the Reichsrat to the decree of February 26, 1931 on the exhibition of foreign films



in Germany. The decree as modified went force on July 1, and will remain effective until June 30, 1933.

### **Censorship.**

A decree has been promulgated in Sweden forbidding the showing in Cinema Clubs of films prohibited by the censors for the reason that meetings in cinema clubs must be considered public for the fact that any one can witness the spectacles by merely paying his subscription as a member of the club. (KINEMATOGRAPH, Berlin, 22-VI-1932).

### **Authors' rights.**

The Austrian minister of Justice has issued a scheme for reforming the law on copyright for artistic and photographic works. The plan is the result of lengthy conversations between the ministers of Justice of the Reich and the Austrian Republic for the unification of copyright laws in the two states. Regulations will be inserted in the reform to settle future cinema problems, especially those arising in connection with the sound film. (KINEMATOGRAPH, Berlin, 23-VI-1932). The Austrian minister for Justice has asked interested parties to forward their comments on the reform plan before September 1st. (OESTERFILM ZEITUNG, Vienna, 25-VI-1932).

### **Statistics.**

According to the most recent German statistics, the German production of educational films underwent during 1931 a drop of 36 % as compared with the preceeding year. (DEUTSCHER FEUILLETON DIENST, Berlin, 22-VI-1932).

According to the BULLETIN OFFICIEL DE LA CHAMBRE SYNDICALE FRANCAISE of Paris (25-VI-1932) the receipts from the cinemas of Paris were 6,200,000 francs less

during the first three months of 1932, as compared with the same period of 1921, a difference of 6,70 per cent. The diminution of receipts for the luxury cinemas reached 18 per cent, while the drop for the neighbourhood cinemas was only 11 per cent.

Statistics of the Department of National Revenue of Ottawa show that the imports of American films into Canada has dropped 46 %, while the imports of British films have increased by 18 %.

### **Labour-Syndical Films Problems.**

At the conference of the capitalists of the German film industry recently held at Frankfurt, the following resolutions were agreed to. The meterage of a normal film must not be less than 2600 metres, nor more than 2800 metres, and the meterage of a complete programme must be about 3500 metres. The swollen salaries paid to the cinema actors are to be reduced, the charges for sound films are not to exceed those for silent films; in the laws regulating the use of reduced size film account must be taken of the vital needs of the German cinema industry. The import of reduced size films ought in principle to be forbidden, and the German trade ought to refrain from making reduced size pictures of normal size films. The exhibition of industrial propaganda sound films ought not to be authorized except on payment of the renting fee, and in this case the author should have no right to oppose. It was further urged that the age limit for the admittance of children to cinemas be raised to 14 years. (INTERNATIONAL FILMSCHAU, Prague, No. 5, of 1932).

### **Labour-Professional Training.**

In an article entitled "The City of Paris and the Cinema", a report is given of part of a conference held by Andrien Breunau in the cinema library of Paris on the occasion of the general meeting of the "L'Art

a l'école" Association. A technical film "The Plastic Metal" was shown by the cinema library authorities. (L'ART A L'ÉCOLE, Paris, No. 131, March-May of 1932).

The courses of cinema sound technique recently started at Tokio and at Osaka have already been frequented by about 500 people. (MOTION PICTURE HERALD, New York, 28-V-1932).

The Regent Street Polytechnic of London will start next September a course of cinema technique to last two years. (THE TIMES, London, 20-VI-1932).

A technical school of photography and cinematography for the creation of technical staffs for cinema businesses has been started at Paris. (KINEMATOGRAPH, Berlin, 21-VI-1932).

After a year of preparations and experimenting, a new institute of microphonic studies (Institut Mikrophonforschung) had been added to the Klindworth-Scharwenka Conservatorium of Berlin. The teaching programme of the new institute includes singing and speaking before the microphone, musical composition, instrumentation, scenario writing, sound drama writing play-producing, photographing of sound films, technique of cinema devices and tricks, etc. The courses will begin the 1st of September next and will last two years, with five lessons per week. (REICHSFILMBLATT, Berlin, 2-VII-1932).

### **Labour - Industrial Films.**

Under the title "Der Film in Dienst Wirtschaft" (The film at the service of Economy) Onik speaks of the utility of the propaganda film for all branches of industry and also especially for the national economy, (UFA FEUILLETON, Berlin, 16-VI-1932).

The Gee Film Ltd. had made a propaganda film entitled "Progress" illustrating

the transformations of the Austin automobile from the times of the first machines built in 1895 to the recentest models (THE DAILY FILM RENTER, London, 28-VI-1932).

The "GUF" Fasaist University Group of Milan intends to make a film on the activity of a large industrial establishment. The subject will be treated in a popularly scientific manner. (IL CINEMA ITALIANO, Rome, 1-VII-1932).

### **Workmen's Accidents.**

The ninth official report on the safety of the mines in Prussia points out especially the good results obtained by cinema propaganda for preventing accidents. In 1929, 291 gatherings of workers were arranged for cinematographic spectacles of this kind. (CHRONIQUE DE LA SECURITE INDUSTRIELLE, Geneva, No. 1, of 1932).

### **Associations public bodies and Institutions.**

"Information from the Academy of Motion Picture Arts and Sciences" of Hollywood (10-VI-1932) announces that the Academy will nominate as members several authors, actors and technical directors who have distinguished themselves during the year in the cinematographic art.

All the American companies of film producers, with the exception of the Columbia Pictures Corporation have signed an agreement called producers' agreement fixing their reciprocal relations in the matter of employment of actors and the salaries to be paid to cinema stars etc. (MOTION PICTURE HERALD, New York, 11-VI-1932).

Under the title of "Techkino" a special service has been created at Leningrad the duty of which is to take charge of cinema projections in the schools and technical institutes. (L'ECRAN, Paris, 11-VI-1932).



The Masaryk Institute for National Education in Prague has created a new organization of cinema work intended to promote studies of film problems of every kind.

The Czecho-Slovak production will be able henceforth to dispose of material which will be supplied to it by the various sections of this new organization. These sections are divided into literary, technical, scenic, dramatic art and experimental sections. (KINEMATOGRAPH, Berlin, 21-VI-1932).

A new organization of cinema amateurs, the British Association of Amateur Cinematographers has been created in London under the chairmanship of Mr. Sinclair Hill. (TODAY'S CINEMA, London, 25-VI-1932).

LE CINÉOPSE of Paris, (No. 154 of June, 1932) communicates that at Budapest a cinema library of historical films regarding Hungary is being organized as well as a cinema museum.

### Technique.

LE CINÉOPSE of Paris (No. 5 of May, 1932) in an interesting article on the problems which arise from the principle of television, deals with a report of the Society of British Electrical Engineers.

DIE FILMTECHNIK of Berlin (No. 5 of 1932) publishes an interesting article by Dr. von Löhlüffel on the accessories and devices required for unified sound projections. The description of the sound receivers, the amplifiers and the loud-speakers is especially interesting.

L'INDUSTRIE FRANCAISE CINEMATographique of Paris (No. 8 of May, 1932) publishes a report of a new projector the "Bollax Paillard bifilm Mod. D" which per-

mits the use of film either of 16 mm or 9 1/2

LE CINÉOPSE of Paris (No. 153 of May, 1932) publishes an article worthy of note on insulating materials and on the necessary measures for completing the acoustic properties of a cinema hall.

THE CINEMA of London (I-VI-1932) publishes an interesting study on screen amplification in connection with projections and the size of the hall where given.

At the Academy of Science in Paris communication was made regarding a new discovery of Monsieur Jacques de Saint-Genies, thanks to which it is possible to obtain stereoscopic effects in the cinema. (CINE JOURNAL, Paris, 10-VI-1932).

In this number there is a description of a new device permitting direct observation of the subject during the operation of actual photography. The device is particularly useful for amateurs. (FILMWELT, Berlin, 12-VI-1932).

A new development in colour cinematography has been made by Lady Williams of Pontyclun in New South Wales to which the name of *Morgana Colour Process* has been given. (PUBLIC INFORMATION FROM THE BELL AND HOWELL Co., Chicago, 14-VI-1932).

The first conference for propaganda purposes for reduced size film teaching organized by the "Bayerischer Schalfilmdienst" has been held at Munich. An exhibition of the principal types of apparatus used was held. Among the exhibits was a Siemens apparatus capable of giving good result in half-lit rooms. (FILM KURIER, Berlin, 16-VI-1932).

Mr John Davies, technical director of the "Davies Insulating Co" has invented a new



colour cinema process, based on a double effect of light obtained by means of lenses and prisms. (OSTERR FILM ZEITUNG, Vienna, 25-VI-1932).

HEBDO FILM of Paris (25-VI-1932) publishes an article by P. de Bonnat on a new sound film reproduction process which gives a perfect impression of the orchestra. There is also a description of the process by Alain Bourain.

The Baird Home will shortly put on the market a new television apparatus for the family. While with the other machines only two or three persons could see the images transmitted, the new model will allow visibility for everybody in the room where the transmission is taking place. Moreover,

a certain amount of illumination is possible in the room, while the older method required complete darkness. (THE DAILY TELEGRAPH, London, 1-VIII-1932).

DIE PHOTOGRAPHISCHE INDUSTRIE of Berlin publishes in its numbers 7 to 11 of the current year a complete study by Herr Rolf Wigand on sound installations in medium-sized and small halls.

LA CINEMATOGRAFIE FRANCAISE of Paris (No. 704 of 1932) publishes a series of articles of a technical character having a special interest. Among them may be mentioned "La Maquette et le Cinéma" by A Bitter; "Qualités et défauts des objectifs in grande ouverture" by Engineer G. Bonnerot and "La pellicule Panchre G." by Dr. Schilli.

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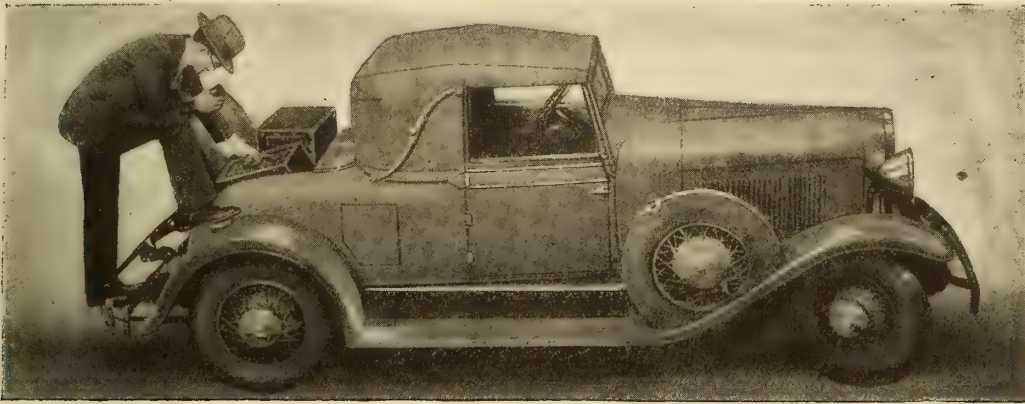
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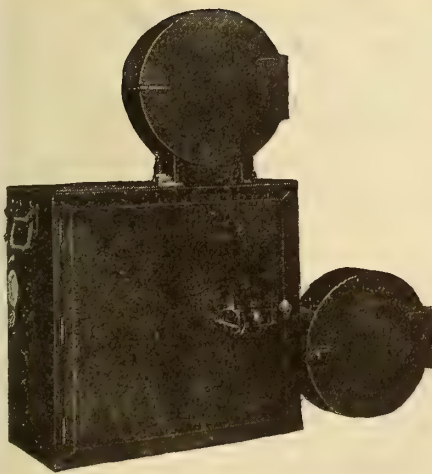
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## Bibliography

DAS DEUTSCHE LICHTBILD, Jahresschau 1932 (German Photography in 1932) Berlin. Published by Robert and Bruno Schultz. 68 pp. 192 illustrations.

A most interesting collection with perfect examples of photography as executed in Germany during the year. Real creations and works of art.

The volume contains 180 photographs by about as many photographers and shows how large is the army of amateurs and masters of the camera in Germany. There are not many professionals among the list of photographers. In Germany as elsewhere, economic necessities suffocate the aspirations of the spirit.

For portraits, the head and half bust style still predominates, while in other countries, including Italy, this tendency is on the downward grade, and looks like being followed by freer and more harmonious compositions, such as the half figure or the entire figure.

The volume includes some fine nudes with coloured plastic anatomy, but the sculptor-photographer's influence is perhaps too much stressed.

The studies of plants and flowers are numerous, scientific and beautiful. The pictures of animals are interesting and full of movement. The landscapes, if not particularly novel, are at any rate pleasing.

In Germany too, the desperate desire on the part of the photographer to impress his creations with the mark of his own personality is becoming very evident. But in such pictures the mind must still dominate over sentiment. Otherwise we get the picturesque obtained by a system of calculations on a millemetric scale with a pantographic exaltation which ends by offending the eye.

*Le monde truqué. Les mystères du cinéma* by MICHEL GOREL. 1 Vol. 253 pp. Nillson, Paris.

The volume under review gathers together the various indications collected at different times on the aspects of the cinema world. There is a chapter dealing with the invention of the cinema and the author recalls the names of the early pioneers, and the polemics that have since arisen to establish priority of inventions. He traces the history of the industry, and sees in the arrival of the sound film

an innovation necessary for transfusing new life into the young business.

The author treats of the "Hays code" of morality in the matter of cinema productions and the principles which the American producers observe. There are chapters on "Men who make life return" with personal interviews and impressions of Méliès, Griffith, Sjöström, Lupu Pick, Murnau, Erich von Stroheim; King Vidor, Tourneur, Cruze and Dupont. After tracing the broad outlines of their careers, M. Gorel speaks of the fate of the actors, a sad or glorious fate, which makes of these beings regular heroes or, on the other hand, pallid figures destined to oblivion.

*Education on the air.* Second Year Book of the Institute for Education by Radio. Edited by Josephine H. Maclatchy. Columbus, 1931, Ohio State University, 301 pp.

The Institute for Education by Radio directed by the Research Department of the College of Education of Ohio State University publishes its second Year Book which is written chiefly by persons attached to the Institute itself. Various problems are discussed, and reports thereon issued.

The large volume is divided into seven parts, namely: National aspects of Radio Education; Organization of Radio Education; activity of the university stations (Universities of Chicago, Illinois, and Ohio, State University) with a chapter on the use of radio in teaching agriculture; radio in the school-room, technical aspects of radio, and special studies on education by radio.

*Mein Filmbuch. Von Tonfilm. von Filmstars und von Kinematographie.* (My Cinema Diary. Account of the Sound Film, Cinema Stars and the Cinema). FRIEDRICH FORGES. Vienna 1931. Pub. By Mein Film Verlag. 472 pp.

A typical vade-mecum booklet for film fans and students of the cinema. It contains a bit of everything: information on the sound film and its development, a letter from Marlene Dietrich, an article on the birth of Hollywood, many technical and commercial particulars of the progress of the sound film in

Europe, and especially in German-speaking countries, its progress in America, explanations of the best known German technical systems, a brief sound film manuscript and several other curiosities concerning the film likely to interest the big public.

The book's chief merit, though, which is one that will endear it to all passionate fans is a collection of some 400 portraits of actors, actresses, scenic directors, with account of their ways of life and careers, so that we can learn not only in which film or films they appeared but also the date of their birth and even their addresses.

In the middle of the booklet there are some pages which may be used as the film-fan's note-book. These pages are provided so that the owner or the volume can take notes of films seen or write anything that has to do with the cinema. Besides the list of addresses of the stars, there is also a list of producing firms and another list of film establishments

ROBERT C. BRUCE and PAT DOWLING. *Camera Secrets of Hollywood. Simplified Photography for the Home Pictures Maker*. Hollywood, 1931, Camera Secrets Publishing Co. Metropolitan Studios 134 pp. Price : \$ 1.25. Bound in leather : \$ 1.75 With photographs.

More than a regular treatise on photography and cinematography for the amateur, this volume which will certainly prove most useful to all those who without being professionals desire to produce beautiful films, is a book in which the authors, with the enthusiasm of those who love their work narrate their adventures in photography. The reader learns not only the practical side of photography in all its phases from exposure to aesthetic compositions, but also to work with love and to know just what he is photographing, never to take photos without meaning. "The better the motive for the photograph, the better will the photograph be".

The chapters containing useful advice for those who wish to make commercial photographs (Films for profit, p. 62 and foll.) information on the latest cinema cameras and some remarks about the influence of the weather in the United States on cinephotography.

The authority of the authors and the handsomeness of the illustrations, give this elegant book a value of its own.

MAXIME HESSE and CLAUDE AMEDÉE. *La Photographie*. 16mo, Armand Colin, 103 Boulevard Saint-Michel, Paris, Fr. 10,50

The objects of this book are the following : to explain what photography is from the lens to the finished print, throwing light on all the intermediate operations ; to inform the reader of the most recent advances in photographic technique ; to teach him the properties of the sensitized plate or film, to give him some knowledge of the chemistry of the various processes of photography.

In a reduced form we have here a book where, besides purely theoretical discussions, there are practical instructions regarding the times for exposures, the pose and the degree of sensitiveness of various emulsions.

The work is pleasant to read, though scientific accuracy and technical knowledge are not sacrificed to a desire for popular writing. It is specially aimed at students of the scientific side of photography, with a number of practical hints included.

BÉLA BALAZS. *Der sichtbare Mensch : Eine Film-Dramaturgie*. 2nd Edn. Halle. Wilhelm Knapp. 167 pp. (Visible Man. Film Drama).

Although this work has been made out-of-date through the advent of the talking film, it still has a value of its own, and merits to be noticed even now, perhaps especially now, eight years since it first appeared. (Vienna, 1924) It has now a certain historic interest as a document in the existence of the silent film, which it praises as an art all to itself comparable with other arts such as those of the theatre, painting and literature, with which it has often been contrasted to prove that it possesses a character, means and a technique all of its own. The author is opposed to filmed literature. Perhaps the best and sincerest chapter in the book is the last one on the Danish artiste of the German film, Asta Nielsen, who, according to the author, sums up in herself the great expressive art of the silent film.

The book is a real film dramaturgy, as the author calls it in the sub-title on the cover, a kind of apology of the film written with a profound analytic spirit. The book deserves a place in every specialized, cinema library as a document referring to an epoch : an epoch the value of which even the intellectuals now to begin to appreciate for the struggle towards self-expression which it evolved and its final self-affirmation.

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# **INTERNATIONAL REVIEW OF EDUCATIONAL CINEMATOGRAPHY**

**ROME**

**SEPTEMBER  
1932**



**LEAGUE OF NATIONS**

**MONTHLY PUBLICATION  
OF THE INTERNATIONAL INSTITUTE OF EDUCATIONAL  
CINEMATOGRAPHY**

# INTERNATIONAL INSTITUTE OF EDUCATIONAL CINEMATOGRAPHY

## LEAGUE OF NATIONS

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## EMILE REYNAUD

### (A FORGOTTEN CINEMA PIONEER)

By P. R. Wescher.

Before the film began its triumphal march through the ways of the world, there were a number of men in France, such as Marey and Reynaud, forgotten today perhaps by the historians of such events, who sought to realize the future possibilities of the cinema. A whole generation before the world success of Micky Mouse, Reynaud designed on a strip of film a burlesque comedy, and long before Edison and the brothers Lumière, he projected animated scenes on the screen.

If ever there was a case of a life of tragedy connected with mechanical means, Reynaud's is an impressive example of such. His is the history of a man who had, like many others, the sad fate of being misunderstood because others had the luck to seize the propitious moment and so gain success. A Brest lawyer, Maurice Noverre, in order to render him due justice and to serve the cause of historical truth, wrote a book entitled "Emile

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Editorial Note. — *We are very pleased to publish the interesting remarks of our esteemed collaborator, Dr Wescher. The more so because the story of the pioneers of the cinema must inevitably be a welcome subject to all those who are enthusiastic lovers and students of the film. In Dr Wescher's note, there are some points which differ from the classic work on the subject, Coissac's Histoire du Cinématographie, a book which we have for some time now come to consider as the vademecum of the history of cinematography.*

*But discussions are always of prime interest.*

*There is one point, however, which we should like to correct. The author, in the beginning of his article, states that the names of Reynaud and Marey are not recorded in any popular encyclopedia. This may be so, but this is not the case when we come to the serious and important volumes dealing with the history and development of the cinema. We find, as a matter of fact, the names of the two French scientists recalled and exalted by all those who have written the history of the cinema, and especially by Coissac. The real dictionary of the cinema, or rather the encyclopedia of the cinema which our Institute has compiled with extreme care and enthusiasm, and which will shortly be published, deals in a worthy manner with the names of the two pioneers to whom the screen owes so much. These pioneers undoubtedly contributed with their work to prepare the way that was to be traversed triumphantly by the two Lumière brothers.*



Reynaud, or the Invention of the animated projection", a volume which enjoyed a very limited circulation.

Luminous projections were discovered in 1779 by J. P. Marat, with the aid of a microscope, while in 1863, they were used together with photography. Reynaud was the first to adapt to the kaleidoscope, which he had discovered a little before, the principles of luminous projection. That is, he prepared the way for the cinema, making the step from fixed projections to animated projections, the possibilities of which latter he studied with the greatest tenacity for twelve years.

Several solutions of the problem were being put forward at that time in France. One may even be surprised that Daguerre, inventor of photography did not also invent cinematography. His diorama, improved in the panorama devised by the English painter Baker at the beginning of the XIXth century has a close resemblance to the cinema. The spectator was seated in the dark on a platform, while on a transparent and painted screen animated sections of landscapes, such as water-falls, dawns, sunsets, etc. were shown with the assistance of disguised projectors. The illusion was so complete that the light appeared to come from the screen itself. Intellectual and technical discoveries do not progress in a constant manner, but rather in jerks. Often they undergo a period of delay or arrested development at the beginning, and later on resume their progress in a different direction to show a new and startling advance.

Reynaud began as a photographer. He learnt in Paris how to make instruments for optics and physics, and gathered the first notions of industrial designing at the House of Artige in the Rue de Grenelle. He was initiated into photography by Adam Salomon, who knew all the best methods for photographic retouching, and he established for himself an excellent clientele in the most distinguished quarters of the capital. This was in 1864. Reynaud's father was an engraver and watchmaker at Le Puy, while his mother, an admirer of J. J. Rousseau, painted water colours on velvet, after the instructions of her teacher, Redoute, known as the Raphael of flowers. This seemingly insignificant circumstance had nevertheless a notable influence in Reynaud's life.

In 1870, he opened a photographic studio in the Rue Poissonnière, but orders did not flow in, and he was obliged to turn to stereoscopy and scientific photography. He made photographs from nature of the most important families of plants for the dictionary of the celebrated botanist Foçillon. This circumstance awoke in Reynaud a lively desire to gain by study a

knowledge of the phenomena of nature. In order to further his studies and extend his knowledge, he frequented the conferences of Abbot Moigno, who gave courses of lectures on all branches of science with the aid of luminous slides imported from England. These courses made a great impression on Reynaud, who frequented all the other free courses that were given on the principle of amusing while instructing, and thus spreading the elements of scientific knowledge among the public. Such courses were to be found in Rue Cadet, organized by the Grand Orient, and also in the Rue de la Paix, organized by the World Academy. Among these lectures and lessons, those given by the Abbé Moigno, a leading light in this form of popularization of science and publisher of the review "Mondes" were characterized by the fullness of their programme, by their excellence and their really encyclopedic nature. The Abbé Moigno was also a collaborator in Larousse's Universal Encyclopedia.

As a regular and enthusiastic follower of these courses of instruction, Reynaud entered into cordial personal relations with Abbé Moigno, who in the end engaged him as assistant and operator for his luminous projections.

Reynaud gave his first public conference on the photography of the future in the Hall of Progress, built in 1872 by a rich friend of the Abbé Moigno. When the Hall of Progress was closed the same year for lack of public support, Reynaud returned to Le Puy, where with the assistance of the local authorities, he gave a series of conferences entitled "By means of Sight" in the industrial schools. He enjoyed the title of professor, and more than 500 persons regularly followed his lectures, in the course of which he illustrated with luminous slides the progress of physics, chemistry, technicology, industry and art.

Among the subjects described by him were molecular attraction, the principles of telegraphy, the first notions of ballooning and so on. In order to improve his scientific demonstrations, he set himself to work for his first discoveries, all directed along the line of animated projections.

His first step was made with the discovery of the praxinoscope, a forerunner of the kaleidoscope, which is still in use in our own time. Reynaud's next step was to make this praxinoscope capable of projecting luminous images visible to a great number of people. In this way the problem of the animated luminous projection was already solved. In 1878, when the Universal Exhibition was drawing all France to Paris, Reynaud wanted to produce his invention there. As is the case with all similar ideas

and inventions, such as the steam engine and the dynamo, Reynaud's invention appeared merely a toy, an amusing joke of no importance.

Reynaud's decision to go to Paris to enter into commercial negotiations regarding his invention encountered such difficulties that he was obliged to give up even the safe post he had, preferring to sacrifice everything for his idea. He put his praxinoscope on the market as a new kind of toy for the visitors to the Universal Exhibition, after having commissioned the manufacture of it to a workman at Nogent-sur-Marne.

Everyone admired the conjurers, the girl blowing soap bubbles, the performing dogs, etc. Meanwhile, Reynaud was certain that from this moment, with his praxinoscopic theatre, he had solved the problem of coloured animated projections, although his initial series of twelve poses could not be considered as an altogether happy début.

His apparatus quickly enjoyed success in the Louvre stores and at the Bon Marché, as well as also in the provinces, and Reynaud was able to go on with his work sure of a certain modest financial independence. During the next ten years, by means of his work and the progressive development of his ideas, he invented and patented in 1889 the Optical Theatre after 17 years of study and researches in the field of optics and the principles of projection.

The Optical Theatre reached its definite form thanks to the preparation of a strip of flexible perforated celluloid of unlimited length. In order to increase the clearness and the luminosity, the images were projected on the screen through a complicated system of mirrors. The perforations helped to hold the celluloid strip in place and to prevent its slipping.

After having taken out a first patent, Reynaud, in 1889, showed all his models in their progressive development, from the praxinoscope to the Optical Theatre at the Exhibition of Free Arts held in the Champs de Mars in Paris, and it was here, in all probability, that Edison saw Reynaud's exhibition and conceived the first idea of his cinematograph.

Simultaneously with the creation of his Optical Theatre, Reynaud produced his first film in drawings "Le Bon Bock", a series of humorous scenes lasting about fifteen minutes. He showed also "The Clown and his Dogs" and "Poor Pierrot". It was his intention to found a theatre with these films, and he entered into negotiations with Gabriel Thomas, director of the Grévin Museum, who displayed the keenest interest in Reynaud's inventions. The Grévin Museum had been founded in 1882 by the journalist Meyer, following the lines of the plastic models shown at



Madame Tussaud's exhibition in London. The Grévin Museum still exists today and belongs, like the Tour Eiffel, the Moulin Rouge and the Buttes Chaumont in Paris to the end of the XIXth century. Reynaud undertook in 1892 to run for the Grévin Museum a fantastic feature with his theatre of luminous projections. The first programme included the three short films already referred to. The composer Gaston wrote some music for them.

The performances, which lasted from two in the afternoon until 11 PM enjoyed remarkable success, and the critics consecrated sensational articles to the feature in the press. Notwithstanding this, Reynaud perceived, after some few weeks of performances that the films were not resisting the strain to which they were exposed. He prepared some new ones, strengthening them with metal backing. The management of the theatre soon requested him to put on some fresh films, but he had not the time to prepare them, because not only was he inventor, stage manager, designer and moulder of his films, but he was obliged also to act as operator for nine hours a day, including Sundays. His remuneration was 500 francs a month. In order to prepare new films, he had to pay an assistant operator out of his own pocket. In spite of all this, during the next six months he thought out and prepared two new films, "Un rêve au coin du feu" and "Autour d'une cabine", bathing scenes, lasting fifteen minutes (636 photograms), comic or burlesque episodes suggestive of certain pictures of Mac Sennett, and coloured animated pictures of the kind that have today become so popular in America.

Thanks to these films, the year 1895 was, from the financial point of view, one of Reynaud's most successful periods.

Up to this point in his career, Reynaud had only enjoyed success, but this was not to be his fate in the ensuing years. Some friends of his had suggested to him during the first year of life of his theatre utilizing photographs for his film strips. He had, as a matter of fact, considered the possibility of projecting a photo-film, but he was of the opinion that photography was not sufficiently artistic for his theatre. The supposed inartistic character of photography was in fact one of the prejudices of the period. His chief aim was animated pictures, and he drew upon all the artistic talent he had inherited from his mother to further this ideal of his. In 1896, when the competition of Edison and the Lumière brothers menaced his life-work, in order to obtain more lifelike pictures, and thus in his opinion improve his projections, he prepared in the studio of the photographer

Liebert, with the collaboration of the clowns Footitt and Chocolat a photographic film entitled "William Tell", which would have been worthy of Charlie Chaplin. But even in this film he maintained the typical idea of the animated drawing film, and insisted on marking in handwriting on the strip of film to be projected all the poses that had been obtained.

When the brothers Lumière installed their first cinema in the basement of a large café on the Boulevard des Capucines, Reynaud could perhaps have taken action on the strength of his patents for a perforated film, but fearing the expenses of a trial, he refrained.

From that day, he conducted a desperate campaign against the photo-film. He used Demeney's chromo-photographic process, and made, with the assistance of three clowns from the Alhambra and the actor Gallipot a number of new pantomimes. He constructed some new apparatus, such as the so called photographic scenario, but his one-sided understanding of the business exhausted his powers. In 1900, while the cinema was gaining ground, Reynaud was obliged to give up his performances. His Optical Theatre closed its doors after 12,800 performances, attended by something over half a million people, and his place was taken by the marionette theatre of John Hiwelt. The twentieth century had no place to offer this romantic of technique who later sold all his apparatus, in order to live, became a workman in the Gaumont establishment, then mechanic to a firm which sold cinema machinery, and finally secretary to an architect.

Léon Gaumont, the film producer once offered Reynaud to buy the little films of his optical theatre which were still in his possession and to offer them as a document on the development of cinematography to the museum of Arts and Crafts so that his name might be remembered by posterity, but it came out that a little while before this Reynaud had destroyed them all in a moment of depression.

He died in 1918, in abject poverty, in the hospital of Ivry, while his two sons were at the war. His widow was still living in 1924, and was employed as cashier in a suburban cinema in Paris, while the big cinema firms were gathering in their milliards of francs.

*(Translated from German).*

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# **RATIONALIZATION IN EDUCATION, TEACHING, DOMESTIC ECONOMY AND BUSINESS MANAGEMENT**

By **P. de Vuyst.**

The rational organization of human activity can prove a means to greater progress, and it is for this reason, that after the teachings of Taylor and Fayol, numerous national and international institutions have taken up the study of the question with the greatest interest.

If the greatest advances in the matter of rationalization have been made in the departments of industrial organization, some steps have also been taken in agriculture, but it appears to me that the authorities have paid too little attention to the possibilities of rationalization in education, teaching, domestic economy and the management of educative bodies and public administrations.

It is my desire, therefore, to make some reflections, as a non-expert, and merely to raise some points that will show the importance of these problems and the absolute necessity of accurate studies.

This may interest especially the heads of the film industry, which would provide the most powerful instrument for spreading the idea of rationalization.

## **A) Rational Organization of Family Life.**

Since the first principle of the supporters of rationalization should be to look at every case from the beginning so as to obtain the maximum output of work, the initial preparation of work must be regarded as of great importance.

It would, therefore, for example, seem logical *to eliminate or modify the less satisfactory habits acquired in neglected youth and to teach children and young people from the very beginning habits of order and rationalization in their work.* If this is right, then we must commence with the rationalization of family life.

The child's early education begins with its parents. The physical and intellectual education of the child and the moral and religious formation of his character have naturally progressed to a very considerable extent when he or she is ready to leave home and go to school. During the first 20 years of his life, the individual passes ten times as long a period under family influence as under the influences of school and church. Parents are from 40 to 50 times more numerous than teachers or priests, and can inflict much sterner punishments. If they were better prepared for their educative tasks, they would certainly commit fewer errors and would obtain much more important results.

In a booklet entitled "The Social Reconstitution of the Family", (Brussels, Action



Commerciale, 79 Chaussée de Haecht) M. A. Lencensier puts forward a series of arguments to justify his point of view and points out the best means for spreading the good principles of family education.

It is evident that if by means of rationalized cinema instruction a good education were from the beginning given to young people and the family, it would be possible to obtain from humanity a better output in all fields of action.

The logical conclusion is that what is required is an Institute in which the various practical methods of family education can be studied and learnt. A distinguished philosopher, J. Melotte, who is also a businessman living at Remicourt in Belgium, has made a first donation to such an institution, after being easily convinced of its elementary usefulness.

In this connection, the work of Signora Diaz-Gasca of Rome and M. Gollier of Brussels are worthy of mention.

\* \* \*

Nothing is so useful as examples for showing how, through rationalization, one can increase the effectiveness of this kind of education.

The educational environment must be above all moral, especially in the country. Social assistance organizations rightly enough favour the construction of cheap houses, each with a small piece of land attached, which helps to encourage education and to persuade the workman to pass his hours of liberty there instead of wasting them elsewhere.

It is the task of the doctors to furnish the necessary advice to present and future parents in the matter of early physical education. Infantile hygiene has made considerable progress as a result of the campaign undertaken in all countries in favour of this form of scientific education.

Family games, participation in the work of the house, little occupations and gardening, when all are well directed, constitute exercises capable of developing physical ability and giving excellent results. Such should therefore be considered of the same importance as productive sports.

In the matter of the intellectual education of children, parents should also be made acquainted with the latest and most efficacious methods.

If one says to a child "you must learn music", without providing him with a rational method for learning it, no results can be expected unless the child should happen to be a creative genius. And just as music-teaching must be provided, a similar system must be followed for the development of all the other faculties required for success in life. In the matter of the sense of order, for instance, and differentiation, if from the very beginning the child were taught to keep his collections, papers and small possessions in order and even classify them so as to be able to find anything with the greatest ease, he would derive great future benefit from this training and save much lost time in later life.

Papers and documents is a high-sounding expression, but the smallest image, the least important object may be a kind of document. It is easy enough to teach a child who cannot read to classify all the pictures referring to the vegetable world in one box,

and those referring to the animal world in another. This will be a first step toward learning order, classification and documentation. Later, he will make indexes to record his trips and excursions, and will thus acquire the spirit of order and the sense of differentiation.

As a general rule, the experts of rationalization are in agreement in maintaining that good sense must constitute the base of the organization of intellectual work as well as of manual labour. Common sense or good sense must of necessity then be widely diffused.

A booklet dealing with this subject "*Comment développer le Bon Sens*" by A. Lemerrier (Brussels, Action Commerciale, 79 Rue de Haecht) points out the various methods of initiation into the rules of good sense, and sums them up in a schematic table which was published in the March number of this review. The work is of the highest value for all those who are interested in problems of rationalizing intellectual work.

In the matter of moral and religious education, parents are often satisfied with saying to their children: "It is necessary to possess initiative, character and religious principles". But what results can be hoped for if the parents themselves are not acquainted with the best systems for developing initiative, for improving character, and imparting to their offspring from the earliest days the way to live according to the principles of the religious life?

The methodology of education has still much to learn and many improvements to make as compared with the methodology of business management. In industry generally and in the workshops, the progress of rationalization has reached the point where the products come from the factories perfectly calibrated and tested. In the same way, the methods of moral formation in the domestic workshops ought to be improved, so that the children leave them with perfectly calibrated characters. In industry, there is always the possibility of super-production, but the possibility of a crisis in matters of moral education can be excluded.

When our youth can in this manner be prepared by means of a rationalized education, the output in life of children will undoubtedly be much greater.

### **B) Rational Organization of Teaching.**

If the family must rationalize its educative activity, the school in like manner has the duty of rationalizing its programmes and its methods of teaching. Before teaching what rationalization is, it is necessary to rationalize teaching itself.

The school ought to seek to obtain the maximum advantage with the least effort, taking especially into consideration the future necessities of the students.

In scholastic exercises, as in any other work, the students should be placed in moral surroundings and such as will keep foremost the idea of what the education is aiming at, namely the practical success in life of the scholars.

It goes without saying that teaching ought to be in a position to apply what it teaches. A surgeon who does not know how to do the operations he describes to his students, an agricultural professor incapable of managing a farm will not obtain the same results from their teaching as masters capable of making practical application of the *materia* they are teaching.

Pedagogical treatises are excellent as statements of principle, but the capacity to act in conformity with such principles is in itself a desirable thing.

It is therefore necessary to have a continuous development of the child's personality, but there is always the risk of obliterating the teacher's personality through an excess of lessons, regulations and inspections.

It is stated that it is necessary to develop in a harmonious manner all the student's faculties, but if this be true, why are the greater part of examinations mere memory tests that take no account of the other faculties? As one result, we find that those who are strongest in composition are not always those who have the greatest initiative, good sense and other qualities necessary for success in life.

The school, sometimes assisted in this by the family, tends too much towards the so called intellectual careers. By this attitude, a social and economic disequilibrium is or will be arrived at. We should not forget that the same degree of intelligence is required to exercise an agricultural or industrial profession as for any other.

As a general rule, it is a good thing to direct the children towards the *milieu* and profession to which they would seem predestined to belong. Too much difference between the *milieu*, the tenour of life and the profession chosen may easily lead to a lack of efficiency. The number of the unfortunate and discontented is thus increased, and such folk are the cause of harm and anxiety to society.

As a rule, too many theoretical things are learnt in the schools, and their uselessness is seen in later life, while many thing useful to young folk are neglected.

Why should not young girls be more largely attracted to domestic work and boys taught small trades? The exercise they would thus take would be a productive form of sport, less theoretical and more efficacious than any other.

In the organization of moral and intellectual activities, there are a infinite number of blanks to fill in. In the matter of reading, for instance, would it not be better to make a selection of the best books at once, without wasting any time on books of second-rate importance?

The major part of the works listed for reading could be reduced in bulk by a half or a quarter. The reading of 95 pages of absurdities is often imposed for the benefit of five pages which can properly be considered useful for the progress of humanity.

In the work of popularizing books, charts, diagrams and drawings that are carefully drawn up will save a lot of time for readers. In the universities a great number of courses and lessons overlap and are mere repetitions, causing a useless waste of time and expenditure of energy while other essential things, such, for example, as the applications of knowledge to family life, to which, in the future, 95 per cent of the students are destined are passed over in silence, while systems of intellectual cooperation simply do not exist in the professorial sphere (1).

As can be seen, the studies for the rationalization of teaching and the popularization of knowledge open up vast horizons of progress.

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(1) An interesting organization of intellectual cooperation is in operation in Belgium at the Ministry of Agriculture in connection with the ministry's library.



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*Examples.* — The possibility of applying these methods of rationalization has been demonstrated by the Superior Institute of Domestic and Agricultural Economy of Laeken in Belgium and in various schools, where the different systems of Dr Croly, Madame Montessori, Ferrière and Bétier are used. To describe these various systems with any detail would require a whole book.

The fundamental principle at Laeken is to place the students in the normal rural or domestic surroundings in which they will later have to live, to teach them how to rationalize the work they will eventually have to do, and to consolidate their habits and mould the qualities which will contribute to their success in life.

\* \* \*

Physical exercises are combined with professional or technical exercises. A score of domestic or agricultural operations executed by each pupil are timed for each month. Due account is also taken of the quality of the work and the elegance of the movements used in it.

The results are posted in graphs, and improvements of one hundred per cent have been noted in a single year.

The operations in question were phases of domestic or agricultural work, considered as physical exercises and therefore as applied sport or productive rationalized gymnastics.

A number of schools follow this method. Each year, after a series of eliminatory trials between schools of the same province, nine picked scholars contend for the prize known as the “*Coupe de la Vaillante Fermière*”.

From the intellectual point of view, the students' personal work is watched with great care. They are gradually taught to record facts, and to take part in the preparation of the lessons, and they see others groups do the same thing.

As I remarked before, there are an equal number and perhaps more reasons for creating methods for the formation of moral character than for increasing the output in the technical field, and it is possible to carry out the same moral and material programmes either in the bosom of the family or later in institutions of a family character.

At Laeken, for example, every effort is made to leave the cloudy regions of empiricism in order to give importance to initiative. Methods of observation and classification have been introduced for registering anything which the pupil may suggest or invent for improving the studies or the practical installations attached to the Institute. The girl students who organize the excursions, or the indoor amusements, or take part in any of the various kinds of work of the Institute such as researches or inquiries or those who succeed in increasing in any way the productivity of the farms are rewarded with special individual prizes. Only constructive work for the good of the Institute, or work which comes within its programme is rewarded in this way. The director and the superintendents encourage in every way this system of work which accustoms the studentesses to overcome spontaneously the difficulties which crop up in the course of daily existence.

Character, it is believed, can be developed very largely. Character consists of a mixture of qualities and often of defects. The latter can be attenuated by inculcating

in the students the qualities opposed to these defects by means of a thoroughly understood mutual education. A girl student who has naturally a good temper is charged with watching over the good humour of her companions. The latter are invited to indicate from month to month the progress made in this particular field. Another girl student will take charge of the inculcation of distinction and good taste, another of order and punctuality, another with the handling of foreigners and so on. Each pupil in this way becomes a teacher for a determined type of work or effort, while remaining a student in all the other *materia*. All progress is regularly noted down, and comparisons show an efficiency and improvement which is above the normal.

These methods of generic professional formation are in use from the earliest years of study. The third year scholars have to take an improvement course, so that when they leave the school, they are able to assume responsibility and handle a business on their own account, and do propaganda work by the force of example in the country schools.

### C) Rationalization of Domestic Economy.

In a workshop where thousands of labourers are employed and when rationalization of their work results in the economy of a franc's worth of labour per workman per day, the advantage gained is very notable.

In Belgium, the "Ménage" establishment, which is the largest workshop of the kind, organizes the work of 2,000,000 lady house managers. These deal with on an average 28,000 francs for every household, and a better domestic management could easily lead to a ten per cent economy which in a year would amount to five milliards of francs.

In this great national and highly important workshop where all household operations take place, the women work at least ten hours a day. By rationalizing their work, and employing specially adapted women for special tasks, it would be possible to permit them to gain one or even two hours a day, which sums up to between 500 millions and a milliard hours in the year. All this time could be devoted to the education of the children. Notable results for the progress of civilization could be obtained by this method, as was pointed out in the beginning of this article. The same idea applies for each country, and similar calculations can be made.

These are the twofold results to be aimed at by the rationalization of domestic management and the scientific organization of its work.

There is a great deal to be done in the matter of rationalization by a better ordering of the position of the various rooms and objects in the house. Too rarely the housekeepers supply architects with sufficient indications to allow them to make a happy distribution of the various rooms, so that the various operations of domestic work may be reduced to their minimum and the movement to and from the various rooms may be reduced to the smallest possible.

When one rents a house built for a family which has different habits and needs to one's own, one has to adapt the new dwelling to the new circumstances as best one can. But, at any rate, it is possible to place the furniture and the household utensils in such a way as to gain space, while the type of utensils used can be chosen so as waste the least possible time and effort.

In 1905, at the Universal Exhibition of Liège, M. Graftiau showed [the organization of a country family as planned in his "Model Farm".

In 1910, at the Brussels Exhibition, M. Wautère, manager of the domestic-agrarian school of Bouchout-les-Anvers and now Inspector General of the ministry of Agriculture, showed some photographs demonstrating the foolish and anti-hygienic habits of the countrywomen in doing certain domestic tasks and comparing them with the correct, elegant and much less tiring motions which proper, rational teaching recommended.

At the Gand Exhibition in 1913, in the "Modern Village" stand, organized by the Committee for the improvement of Rural Life, there were shown a number of contrivances and machines made with this special object.

This committee later organized several exhibitions of domestic utensils and apparatus at the Superior Institute of Domestic Economy at Laeken.

The exhibitions of the Ideal Home in London and the rooms showing domestic utensils at the Paris Exhibitions are always extremely interesting.

In Czecho-Slovakia, the Farmers' Association has organized some most interesting exhibitions along these lines.

The Belgian National Committee of Farm Clubs has instituted skill competitions for domestic and agricultural work among the students of the domestic economy and agricultural schools. Another foundation in Belgium has been the National Centre for encouraging progress in domestic economy. The General Secretary is M. Lindemans, manager of the Institute of Agrarian Economy at Laeken.

In France, these problems have been thoroughly considered by Mlle. Bernège in her book on the "*Application des principes de l'organisation scientifique du travail ménager*".

The whole question has been adequately studied in the United States, and particularly by Gilbreth in New York, by Mrs. Christine Frederick, at the Applecroft experimental station at Greenlawn on Long Island. Her books "The New House-keeping" and "Household Engineering" had a big success. Other books from her pen, such as "Taylorism at Home" and "Common Sense in House Management" are well worthy of consideration.

During the recent congress for domestic economy teaching held in Rome, through the initiative of Dr. Diez-Gasca, many important questions were raised in connection with the matter.

The International Office for domestic instruction at Freiburg has listed the question for discussion at its various international congresses.

All this activity and the various developments of the idea which are continually extending have only one aim, which is to permit housewives to gain one or two hours in the day which they can consecrate to rest or the education of their children.

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Better house management must lead to a saving of time and money.

Everybody knows the rules for good management as dictated by H. Fayol, and it will therefore suffice to mention them only in so far as they concern certain domestic applications.



I. *The housewife must look ahead.* — She must budget ahead for her expenses and income for the whole year, and balance her budget on these lines, taking into consideration possible expenses for illness and other eventual risks.

The principle involved remains the same whether a large domestic budget or a very small one is concerned. In the former case, there is only a wider sub-division of work. In any case, rational methods can always be applied to domestic organization.

The first thing to do is to settle the tasks and responsibilities of each person. Once a programme has been agreed upon, taking account of the possibilities and wages of each person, the lady of the house must adhere to it, allowing her assistants to do their share of the work and limiting herself to encouraging them to carry out their individual tasks according to the time-schedule and the manner of working established.

II. *The organization* of domestic work should be so arranged that each person has the task for which she is best fitted. Thus, for example, the lady of the house should take charge of the general management of the household, she should decide the purchases to be made, the menus for the meals, the ordering and changing of the linen and the book-keeping. The daughters should assist their mother in keeping the house elegant and dainty, and take charge of the sewing. The father's work should lie in the direction of manual tasks. The servant should undertake the cooking and the cleaning. A typical system of organization of household work ought to take account of the requirements and necessities, week by week.

III. *The office of Commanding* a domestic organization belongs to the woman. She should give her orders with the necessary precision and calm. Taking into account any objections put forward that seem to be dictated by common sense. Once she has given her orders, however, she should not go back on them because nothing is more disastrous than a series of orders and counter-orders which are mutually contradictory.

A housekeeper indulging in such methods will inevitably lose authority and respect.

When a housekeeper knows how to give her orders after due reflection, and does not show herself imbued with prejudice against anyone, when she shows that she can assume her responsibilities simply, and shows also that she is endowed with both good humour and good sense, she will soon be respected, obeyed and loved by all who are near her.

IV. The task of coordinating the motions and efforts is rarely deputed to the lady of the house because, as a matter of fact, there is no such need. She is, at one and the same time, the brain which conceives the idea and the arm which carries it out. She has to guide the most willing spirits because it is easy enough to utilize them when they are freely offered. There does, however, arise the necessity of coordinating works that have a personal character and those dealing with the house, between labour done by determined individuals for definite purpose out of the house and labour done by members of the family. It becomes necessary in each case to decide if such labour does not constitute a double job as, for instance, when the task of sorting out the linen is done by one person, while another attends to the actual washing.

V. Another task remains for the housekeeper which is to control and overlook all the administration of the house. It may be that she has forgotten some task or that

she perceives how time is lost in a certain detail of housework. The aptest means for exercising a control and checking-up a business are the following : to keep an exact account of all expenses, balancing the same every week or every month, so that a clear idea of how the money is spent is obtained. If there appears to be any irregularity, anywhere, the cause should at once be found and the remedy applied. Compare the present month's expenses with those of the previous period. Check up all the objects belonging to the house, and inquire into the cleanliness of the rooms, etc.

The foregoing are the applications of simple good sense, according to the theory of Fayol, and may be followed by the housewife in looking after her house with the object of gaining time and realizing economies.

It is to be hoped that these principles of rationalization will be defined, experimented, and made known in all families by means of the school and the cinema.

It will be interesting, as an example, to see how the rationalization of the Laeken school of domestic economy works in the management of its business side according to the ideas of Fayol. It becomes necessary to mention again in this connection some points which have already been touched on.

I. Looking ahead. The two principal elements are to be found in a programme of study and a programme of action.

a) The programme of study was decided upon after an objective examination of the knowledge which is necessary to the young girl for her triple function of educator, housewife and partaker in agricultural labours. The programme includes a practical system of study which does not neglect in any way a solid scientific base. The thing is to form a class which will have the task in its own turn of teaching others, either directly in the secondary or primary schools and the agrarian clubs, or indirectly through example. The curriculum was drawn up after several meetings by the professors. It was tried for two consecutive years and improved upon as the result of experience.

b) The Institute's programme of action is distributed to the directing staff and to the pupils. It indicates the objectives to be aimed at, the methods to be followed, the best systems to follow. This programme of action is revised every two years. It takes the place of those over-rigid and standardized regulations which only too often prevent any useful reform and the progressive development of ideas. All suggestions made by the teaching staff or by the pupils themselves or by other people in any small way connected with the Institute are taken into consideration, and if worthy of adoption are included in the programme.

Supplementary programmes, periodically revised, complete the programme of action : a programme of experience and researches, a plan of agricultural works, the budget of the students cottages — the studentesses live in separate pavillions or cottages according to their age, and each girl " does for herself " — and the lists of the purchases, etc.

II. *Organize.* — A complete graph sums up the duties and responsibilities of the entire organization of the Institute. Under the director's orders, (the director being held responsible by the ministry of Agriculture) the following services work :

- a) management and administration, secretariate and accounting ;
- b) the various pedagogic services.



*Education.* — The director of the Institute is represented in each pavillion by a "housekeeper" who has to answer for the discipline of her studentesses and their character formation. They derive their manner of life from the pedagogic courses which they follow in the Institute. The studentesses' collaboration is secured by a system of mutual improvement. Girl "monitors" are chosen to superintend good behaviour, punctuality method and regime of life, etc.

*Instruction.* — The lessons are in the hands of specialists. The pedagogic sections are entrusted to doctors in philosophy and literature, while a doctor attends to hygiene. A professor of agrarian science looks after agriculture and the courses of domestic economy are in the hands of specialists.

III. *Farms.* — The agricultural work which is kept in close touch with the technical teaching given at the Institute, is directed by a "cultural inspector" who in turn has under his charge a number of workmen. His task is particularly to inspect meadow development and the condition of arable land, to report on orchards and vineyards. Other agricultural superintendents are charged with the milking sheds and the work that is connected with milch cows and all the other work which can arise in connection therewith.

The girl students are assigned in turn to the various labours of the farm just as they would be if attached to commercial farms. In addition there are organization classes for every class of students. The time-tables and working schedules, the inventories and other details of organization are established for each section or pavillon.

IV. *Carry into Effect.* — Everybody must have a knowledge of the objectives it is intended to reach as well as of the duties incumbent on him or her. The execution of details should be carried out with the greatest punctuality and precision.

In the practical application of the courses and specifically for the daily work either in the house or the farm, the principles of Taylor, brought up to date by Frédéric have a considerable importance in the working of the system. The following essential points are taken as the basic principle of the labour : the work motions of each task are studied so as to discover the normal method of doing each piece of work, that method which gives the best result with the least effort ; study of conditions and surroundings, position and furniture of the rooms of the house and the farm in order to avoid useless running about ; the choice of the instruments best suited for each task ; which should be new instruments driven by electricity where possible. Other necessities are to note the time required for each operation. Such observations should be made chronometrically, and can also demonstrate the development made by the pupils. The fixing of working hours for both Sundays and weekdays for the different operations of the house or farm, the choice of the best time for making purchases or doing determined household tasks, such as making jams, etc. The application of these principles permits the school logically to carry out comparative trials and experiments.

V. *Co-ordination.* — Co-ordination of effort can be obtained by following these rules:

a) monthly conferences of the director and staff, or with delegates of the girl students with the object of regulating the normal work of the Institute.

b) pedagogic meetings every week of the teaching staff. The object of such meetings is to coordinate the teaching and perfect the method.

c) family councils. They come into operation in each family of studentesses



(three pavilions) and are presided over by the "lady of the house", with participation of the students' delegates. Here problems concerning each single house are cleared up and regulated. Such matters as internal discipline, purchases, and laying in of stores are discussed.

d) business council or farm council. This is composed of the agronomist charged with giving the courses, the "culture chief" and the manager. All matters connected with the agricultural labour of the Institute are decided upon here.

VI. *Control*. — Control or inspection is effected by means of inspection tours made by the director and through the written or verbal reports of the staff.

The studentesses' work, controlled and inspected by the professors, is noted through annotations made at the weekly questionings and by competitions and examinations

The good running of the house or farm is proved by means of the various forms of accounting.

#### **D) Rationalization in Public Administrations.**

We have discussed administration in teaching and domestic economy, but similar improvements can be introduced into large private and public undertakings. As far back as 1907, the author of this article, being of the same opinion as other specialists that it was possible to increase the output in public administrations, took the responsibility of convoking a congress of administrative science which met in Brussels in 1910. In 1915, a project was drawn up for the reform of the methods followed in public offices and administrations. This project laid before the Belgian Society of Social Economics was revised by a special commission and placed before the government.

At the same time, Fayol's works and that of his collaborators and a number of congresses helped to spread the idea.

The applications of the plan that were made in the second General Direction of the Ministry of Agriculture in Belgium proved the efficacy of the regulations that have been proposed. The International Agricultural Institute in Rome also, through the interest of its President, Senator De Michelis who was president of the last international congress for the scientific organization of work, is about to follow the Belgian example.

Here are a few brief indications which are the result of experience and regarding which the specialists and rationalizers are agreed.

a) The programme of action or work should be evolved in its entirety by the experts of the administration, including those who belong to its consultative committee. Several heads and opinions are better than one in these matters. A functionary, moreover, is always more ready to carry out a scheme about which he has been consulted. When the programme has been noted and approved by all the officials, a greater unity in their work will be noticeable.

b) *Good organization* consists in placing each official in the section where he can render the most efficient service and find the best outlet for his talents and experience. He should be allowed a definite amount of responsibility and a sufficient autonomy.

Regarding the examination for admission to the public services, the examining commissions ought not to limit their work to observing the theoretical knowledge of the candidates, but should take into consideration all the other qualities necessary for

public administrations, such as initiative, sociability, tact, etc. A period of probation or pupillage for aspirants to posts in the public services would help to develop such qualities.

In the professional meetings of functionaries, each official ought in turn to deal with his own work, making proposals, suggestions and putting forward ideas to be carried out. Intermediate operations should be reduced to a minimum, with no dead weight and useless interferences.

It is particularly through unity and rapidity of command and execution that public services can make progress.

Nearly everywhere simplifications can be introduced. By tracing a graph of the movements of a document in a big administration, and calculating the time that any particular "case" takes for each step in its journey, the possibility of gaining time will be revealed by suppressing one or more useless movements.

The delegation of signing documents to certain responsible officials can considerably help the rapidity of business.

The development of the spirit of initiative among the employees ought to be stimulated by a system of emulation and encouragement. It goes without saying that the more friendly and helpful the surroundings of the administration the better will be the output of the officials. In any case, it is the duty of the department chiefs to take account of these two qualities in their subordinates.

c) *Coordination.* — Good coordination does away with duplicated services, the waste of time and money, and induces the officials to more unified outlook and action. Coordination may be easily arrived at in the course of the periodical meetings of functionaries of the various services presided over by the chief, who will give instructions and advice. Three meetings a month is about the minimum necessary.

At each meeting all the officials present must consign, as if in answer to a questionnaire, a succinct report of their activity, which report should be inspected by a chief of the service.

d) *Inspection, punishments, and appeals.* — Inspection or control consists in noting periodically how each functionary is carrying out his task. In the questionnaire referred to, we have mentioned that each official should point out his own ideas for improving the increasing and increasing efficiency, note the saving of time and money he may have effected and the state of progress of the part of the general plan of action that has been entrusted to him.

Since the sincerity of these reports must be vouched for by the departmental head, there is no reason to fear exaggerations in such reports. Results obtained can be synthesized in diagrams. At the second General Direction of the Belgian ministry of Agriculture, these graphs show in some cases, an increase in efficiency of 100 per cent in five years.

This method stirs up a sense of emulation among the officials, and must be completed with encouragements, warnings, or even fines or other punishments. Reports showing positive data become a positive basis for appreciation.

The inclusion in lists of promotion or reproof is generally enough by itself, without having recourse to provisions that may be either too gratifying or too Draconian.

The system of punishments should include the right of appeal to a disciplinary organ composed of departmental chiefs.

## **Conclusions.**

I have endeavoured in this summary review to show the magnificent results that can be obtained in the output of human activity by teaching parents both present and future the most rational, and efficient methods for educating their children through rationalized teaching.

Considerable progress can be obtained in national economy also by perfecting the methods of house-management and the rationalization of domestic work. The output of the big administrations can be much increased by the use of more rational methods of planning, execution, coordination and inspection.

It is in any case, a matter of the greatest urgency to continue studies and research in this field of activity, giving every problem the consideration due to its importance.

Since the educational cinema can better than anything lead the world to higher levels, it is to be hoped that it will include in its programme the idea of obtaining progress not only in industry but in all the other fields in which its activity and influence can bring about beneficent results.

*(Translated from the French).*



## DIFFICULTIES ENCOUNTERED IN UNDERSTANDING FILMS

By F. Jüer-Marbach.

It often happens that artificial reproduction of a fact by means of colour, sound or speech gives rise to misunderstandings, but in this connection it is necessary to differentiate between that which derives from *ignorance* or *misunderstanding*. The latter undoubtedly may also depend on ignorance when the spectator, instead of recognizing purely and simply that the representation of the fact is not clear, strives to find, an interpretation. Consequently it is not very easy to recognize the thing which distinguishes *ignorance* from *misunderstanding*, although theoretically there is great diversity between these two terms. Ignorance is revealed in the question "what is it all about?" or by the expression "I don't know", while misunderstanding follows a tortuous path somewhere between understanding and these forms of confession.

What follows should not be considered as mere speculative conjecturing. During the projection of cultural films I have had occasion, especially in the case of films projected by the "Urania" Institute of Popular Education in Vienna, to examine the behaviour of the public. I have observed typical misunderstandings which everybody seeks to avoid. It is easy to go back to the primitive cinema technique of the early projections. We can see, for example, the way in which a gentleman remembers the day of his child's confirmation. The film has countless means at its disposal to recall this event, but the confirmation day is refilmed as it was in that time. All the spectators, with the exception of a few children, understand perfectly, but the meaning of the picture ought to be understood and appreciated by the totality of the spectators.

To explain the misunderstanding, two possibilities may be admitted: an error on the part of the producer of the film, or an error of appreciation on the part of the public.

An example in the department of the so called documentary film. The title is "Licht Märchenspiele, Paris bei Nacht" (*Phantasmagoria of Lights, Paris by Night*). Do we see the attractive luminous advertisements which in December adorn the facades of the Paris shops, changing from large to small, and making one think of presents for Christmas and the New Year? Nothing of the sort. We see, on the contrary, conjurers who play saxophones, throw balls in the air and so forth. A child asks "Is this then Paris by night?", while a young girl frankly confesses that she understands nothing at all of all this phantasmagoria.

It is natural enough that the film is incomprehensible because it does not bear any relation to the title, which gave the right to expect the conventional picture of Paris by night as revealed in the changing night signs and advertisements, often pictured in postcards. The understanding of the film depends on a certain knowledge of Paris and its night life.

In the film "Chicago-Weldstadt im Flegeljahren", we are shown the building of a city in reinforced concrete with the sub-title "How a city grows". A spectator speaks to the lady accompanying him of the metallic supports which are connected together by metal bars. The lady does not understand the explanation and her companion adds: "That is one of the floors. Look low down". Beneath can be seen a street on which very small automobiles are moving and this indicates that the film is showing the building of a very high house. The lady does not grasp the film as well as her companion and was misled by the sub-title "How a city grows". Because the word "grow" put into her mind the idea of something growing upwards. The title was certainly misleading and the case may serve to illustrate the importance of subtleties in the use of language in film work.

A typical misunderstanding, resulting from a sub-title can be found in the film "City Lights" of Charlie Chaplin where the abundance of the running comment is one of the reasons for the success of the film, at any rate in the German version. In a certain passage, a boxer receives a telegram in the following terms: "change of air strongly recommended". Children will never be able to understand the connection between this telegram and the action of the film. In this case there is no misunderstanding but rather ignorance. Children cannot understand this situation, the ironic note of which is given by the sub-title "change of air". Many adults even are not in a position to understand the point. For example, a child of say ten asks its father why the boxer in question flies away and suddenly disappears. The father, after reflecting for a while, replied: "He is a boxer who was obliged to take an airplane in order to get to the place where he was engaged to fight". The spectator was a member of the middle classes who went very seldom to the cinema.

Since he gave a quite exact explanation of the development of the action, we must suppose that for some moral reason or other he did not care to say that here was a case of a boxer who was obliged to disappear because wanted by the police, and therefore found himself of necessity looking for an immediate change of air.

What is the cause of such a misunderstanding on the part of a number of people? It depends doubtless on difficulties of both a psychological and material character. In the first place, it depends on the name of the boxer, Eddie Meason. He has never been heard of in the film, he was a new, unexpected personage who has no other part or place in the film, which the public ought to know. In the second place, the name of the ring was completely unknown, and, consequently, did not make the correct impression on the public. We have here two errors one after another to which must be added the text of the telegram couched in rather an imaginative and slangy style "change of air strongly recommended". The expression "air" misled the spectator, making him think that somebody was about to take an airplane. We can see what infinite subtleties can enter into the matter, and they must be duly considered, for it is only thanks to them that a film can arouse new emotional reactions in the spectators. The incident of the telegram was a psychological error, which was served up to the public, but was after all of little importance in view of the numerous admirable elements in the film.

Badly made cuts can also lead to misunderstandings. We see an example of this in the cultural film "Urvolk der Pyrenäen" (Inhabitants of the Pyrenees), in itself a reasonably good film. The national game of *pelota* is shown. The public shown on



the screen is a Basque public. The players suddenly suspend the game, and the public gets up and goes away. The spectators of the film are convinced that the game is over, but actually it continues. This piece of film always creates misunderstandings. Since I am not acquainted with either the game of *pelota* nor the habits of the Basques, I do not know if the misunderstanding is due to sub-titles that are difficult to understand (as in *Paris by Night*) which seems likely enough, or to bad cutting. In any case, the scene is not satisfactory to the spectator, who likes to understand each picture thoroughly.

Stage management and stage directions are another fruitful source of mistakes. Let us take, for example, the film "Rango" of Schoedsack. A few minutes after the beginning of the film, the roars of a tiger are heard, which, to obtain their effect, should be reproduced against a perfectly silent back ground. Whereas, almost the entire introduction of the film is accompanied by loud music and the roars of the tiger are covered by a great number of other noises, with the result that a number of spectators do not hear the tiger's roaring at all. Almost at the same time, a troop of monkeys is seen taking flight in a state of panic, and the spectators begin to ask themselves, "What is happening?" The readiest-minded among the public suppose that someone has fired a rifle, an inadmissible explanation, in any case. The misunderstanding was a typical sound film misunderstanding.

In the greater number of the examples of misunderstanding given, the film direction is more or less to blame, though generally the film is still understandable and therefore the fault lies with the public.

In "Rango" we see a group of monkeys climbing over the branches of a tree. In spite of this, a young girl belonging to a middle class family asked "are they rats?" and a lady, apparently a ready observer, inquired "are they really monkeys?"

Maybe in her uncertainty she also thought of rats or something of the kind. The error here was in the preparation of the film, the pictures having been taken as long shots in which the animals appeared very small on the screen. Their shape, the way they manage their tails and their movements, which could never appear in a photograph allowed people to think of rats. A regular cinema frequenter would not have fallen into this error because he would have grasped the action both from the logical and optical point of view, and would have known that rats cannot act like monkeys, but children are different with their sense of mobility and plasticity.

This is all without taking into consideration the various misunderstandings that can arise with children and individuals unaccustomed to similar shows. Thus scintillating pictures may give the impression of rain.

Like all technical inventions, the film has created in men's spirits a mentality of compromise, as for example when one hears the voice on the telephone or on a gramophone disc in a natural timbre.

Numerous misunderstandings have so subjective an origin that it is not possible to analyse them. I have never been able to understand how it was possible to mistake for books the cakes which Byrd and his companions loaded into their travelling sacks. Byrd's big library was only shown afterwards, so that there could be no question of reawakened impressions.

Misunderstandings in the field of technique are of course numerous. On the one hand, everything that is technical seems familiar to the city-dweller who thinks of such



things as natural, and appreciates the possibilities and improvements which are revealed continuously. On the other hand, the spectator's technical knowledge and his acquaintance with scientific phenomena have bases of little solidity, for adults today have learnt nothing from their years of study which is useful to them in their daily life.

In the field of natural science we see the same thing.

In the "Byrd" film, the ship, the City of New York which was to take Byrd to the threshold of the Antarctic is about to sail. Two girls, one of them a cinema fan, and of a lively disposition, the other calm and of more reflective spirit were both misled by the picture. They supposed the ship had sailed some time before, and they see it at the quayside. After a brief pause, the first girl, exclaimed "It is the ship that accompanies them"... She did not finish the sentence, but it is clear that she was referring to the ship that was to escort Byrd. She soon perceived her mistake, however. The other girl, who was a calmer type merely said: "The ship returns, and Byrd goes on". In a few seconds both of the girls understood perfectly the situation. Travelogues and films of expeditions have a great attraction for the public, but they demand attention and reflection. They can therefore be considered excellent from this point of view, because without any definite intention or plan they put into practice one of the systems of visual education, namely reading films.

There are, as a matter of fact, other aspects of Byrd's departure which are not clear to the public. When the dogs run towards the "City of New York", a girl exclaims during a projection of the film "They are taking the dogs again".

Her impression was that the dogs had only been taken to that point to transport the goods from one ship to another because up to then she had not seen the much more important work of the eskimo dogs. Her exclamation must not therefore be considered as absurd. It shows, on the contrary, the border-line between lack of knowledge and misunderstanding. The girl will see later on in the film how useful the dogs are to the expedition. The educational value of the film is beyond doubt from this point of view. It is interesting from the psychological point of view to notice how many persons have a certain inclination to given misunderstandings.

In another section of the film, Byrd's men are seen engaged in gathering together all the objects necessary for the great air flight, whereupon the same young person asks: "Are all these men going with the plane?" The impression "go with" or "accompany" evidently occupies a singular place in her sub-consciousness, and the girl seizes upon every occasion to repeat the phrase, even when the situation does not warrant it. It is not always easy for the spectators to identify the various airplanes which appear in the Byrd film.

Several boys showed themselves delighted when Gould's machine was destroyed by a storm. This incident is capable of creating a number of misunderstandings. When Byrd takes off to go to the assistance of his comrade, a boy says "It has been repaired". The impression created by the damaged machine is so strong that it obliterates for the moment all others, and Byrd is taken for Gould.

This last example belongs to a well known type of mistake, which psychologists have registered. The pictures shown by the film create so vivid and persistent an impression that they continue their effect even on successive pictures, interfering with a just appreciation of the complete action. Instead of citing further examples, it will serve our purpose

equally well to mention certain typical misunderstandings among children. The latter attend picture shows without disturbing the rhythm of their regular scholastic schedule, and can therefore, better than adults, understand the comic element when it is based on rhythm. Often enough, however, in cultural films like "Himatschal" or "Byrd", their customary rhythm is changed into a kind of impatience capable of causing misunderstandings, and this all the more easily since children have only a rudimentary knowledge of natural history.

In order to prepare children for a projection of this type of cultural film, it is useful to learn how their misunderstandings are likely to arise. Educationalists and parents ought to know which parts of the films are misunderstood by the children, and then they should give the requisite explanations. Almost all children and young people consider films from their own special point of view, just as they do books. They enjoy what they can understand, and neglect, often with the greatest calm, that which does not at once convey its meaning to them.

Much has been said on adapting one's spirit to the cinema. It will suffice to limit our examination to a few cases of false interpretation. In the following example we shall see how a child of eight and an old lady can be misled by the same fragment of a film, though from different motives. There are several points in the "Byrd" film which are mirth-provoking, such as the episode of the dogs evidently introduced in order to amuse the women and children, as are some other of the accidents which occur to the expedition. Then comes the heroic death of Spy, and the child asks its mother "What has happened? Perhaps it is because it has some puppies. And the old lady answers gently: "It wants to be with its little ones". It is a great pity that the sound motive cannot be repeated at this point in the film, because it is most important and would be the best means of giving a psychologically correct explanation.

The child was particularly thinking of the way in which animals have their young, which is demonstrated by the exigent and imperious tone of the question. The elderly lady, clearly of maternal aspect, was probably embarrassed by the presence of a young sister recently married and her brother-in-law.

I will give another interesting example of misunderstandings which can happen to an even out of the way intelligent lady spectator of the film "Rango".

When the two big monkeys Tua and Rango go to the house of the men for the first time to commit a robbery, the lady spectator does not at once perceive that it is a human habitation they are visiting. In her doubt and amazement, she inquires "But this can't be a monkeys' house". The mistake, which lasts only for a second, has a directional origin. Schoedersack, does not make the two men Ali and Jim come out, not supposing this to be necessary. The reason for this mistake is indirectly connected with the principal theme of the film, namely the anthropomorphism of monkeys. The sense of human connection with these animals continues right throughout the film mingled with the idea of a common origin. It can therefore well happen that even an intelligent spectator may have for a moment the idea that these monkeys have houses not unlike those of men.

The intelligence of the lady spectator cited by us is revealed by the negative nature of her question. Simpler minds would have asked outright "Are these houses monkey houses?"



Anyone who buys a programme of "Rango." learns that Tua is not the mother but the father of the little ourang. But those who do not buy a programme are almost all of them under the impression that Tua is the mother because (she) is full of affection for the little one, and also because the spectator's mind is more naturally filled with compassion for an inconsolable mother.

Another example will show how much children's interest in a film is connected with personal sympathies and can lead to errors of interpretation. During an interval of "Rango", a little girl of about ten asks her mother: "Does he tell him all this?" She is referring to the story which the uncle, in the prologue to the film tells his nephew. In this way, she understands the whole film as a tale, an idea which has a great importance for children. The child is anxious to know if there will a further reference to the prologue which has caught her fancy.

It is impossible to enumerate all the possible sources of error and misunderstanding which can arise from seeing films. Up to now, account has only been taken of mistakes of the technical or artistic management (photography, cuts, sound effects) or to personal motives or an insufficiency of the faculty of observation. The chief difficulty in reading a film depends on the coordination between the images actually seen and the thought behind them. Pedagogues are anxious to eliminate as much as possible an excessive readiness of mind, which is always exercised at the expense of exact observation and often shows a disregard for facts. Too quick thinking joined with superficial observation in the cinema, just as in real life, leads to erroneous results. On the other hand, neither is simple contemplation of things the ideal form of observation. The difficulty lies in a just and equable balance between thought and vision and is one of the major problems from the pedagogic point of view. Readiness of thought at the cinema is especially characterized by the sound and the rhythm of language. We can see by this means of the two following examples.

In the second part of "Rango", we see here and there landscapes, which unfortunately recall the illustrated postcards of Sumatra. An intelligent person accustomed to the cinema, seeing the coloured clouds rising heavenwards, will exclaim "A storm is brewing". It is a mistake, and the spectator thought too quickly. Another spectator tries at once to grasp the point of view of the monkey Rango, when the latter jumps to the window after hearing the roaring of the tiger. The spectator thinks "He is going to run away", but this is a mistake.

Just as we have the person who thinks too quickly, so we find the man who takes over long to reflect, the person who looks and does not think and the person who, for instance sees smoke coming up from cabins and thinks that it is clouds.

Errors of understanding can anyhow happen even to careful observers as may be seen from the following example. During the last part of the climbing of Jong-Song in "Himatschal", only two Alpinists are seen fearfully and arduously climbing upward. They are either Schneiden and Hoerlin or Dyrenfurth and his companion. The youthful spectator is therefore convinced that only two Alpinists have reached the summit, and this because only one part of the expedition went on for the ascent, while the other remained at the camp. The arrival at the summit, on which in the beginning one sees only Schneider and Hoerlin only confirms this idea, which is of course later corrected.

From the pedagogic point of view, this mistake can be explained according to the



personality of the child. Thus when Byrd leaves Little America with his machine and flies for some minutes over the snow-covered plain, a youthful spectator asks "Isn't he going to come back then?" These types of children are, as a matter of fact, the best film frequenters. They follow attentively each film, convinced that every incident must be duly connected with the rest of the picture.

As in education by books, one must learn to read the film exactly from the beginning, which is not quite such a natural thing as reading syllables and sentences. To read a film means being able to explain it, and one comes back then to the great difficulty of finding the just proportion between seeing and thinking.

The following example is typical of the difficulty with which a spectator of average intelligence may read a difficult passage in a film. In the film "Himatschal", we see this note in the pocket-book of the Alpinist Wieland: "We are very anxious about Madame Dyrenfurth who remains alone on the Jong Song Le." Later on, the film shows two persons climbing with great difficulty a snow-covered rocky ledge. The film producer wanted the public to establish at once a connection with what had gone before and to understand that this was Madame Dyrenfurth, but the public does not guess that this is Madame Dyrenfurth dressed as an Alpinist because she looks like a man, dressed as she is. After this ascent we see another note from Wieland's pocket-book which explains the incident in this way: "All alone, with a bearer, she has crossed the peak in a snow-storm."

At this point, generally the public cries out: "Ah! It is she. It's the woman." Many persons of a talkative nature who are always ready to explain the plot, even when it is perfectly clear to all, become quite silent at this point. They do not ask for explanations in order not to show their embarrassment. The attitude of those two ladies who from the beginning showed great interest in Madame Dyrenfurth, and her companion fighting with the tempest to reach the summit becomes characteristic. When they see Madame Dyrenfurth one of them exclaims "Is it she?", while the other, says: "I can't be certain". These questions and replies characterise exactly the comprehension of the public. It is not possible here to quarrel with the producer. The public must learn to establish connections in the plot, even when they do not at first sight seem spontaneous.

The spectator is asked to know that this is Madame Dyrenfurth, of whom he has heard from the note in the diary. But the pictures pass by, and what counts for the public is the picture it is actually seeing at any given moment. A picture of this type requires that the spectator refer to some of the preceding pictures projected, and can when necessary turn back his mind to them. In no other form of entertainment are similar gymnastics of the mind required, neither in literature, whether recalled events are underlined by the author himself, or in which the reader himself makes the rhythm of his reading.

The problem of misunderstandings at the cinema may be considered from various points of view. The psychological point of view imposes a certain consideration. But the interest of the stage managers and producers has to be considered also. If a film, apart from those misunderstandings inherent in its photographic side, contains other possibilities of error for which only the producers are responsible, it will, of necessity, disappoint the public and give a feeling of dissatisfaction which may override any desire to purchase the film. Such defects should, therefore, be eliminated as far as possible.

*(Translated from the German).*

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# THE INTERNATIONAL PROBLEM OF THE FILM

By **Emanuel Horn.**

Every nation has its own artistic conceptions which are peculiar to it. The spiritual atmosphere, the country itself, the climate create a type of individual endowed with a special interior life, so that his artistic productions keep the special character deriving from his cultural individuality.

Certain examples demonstrate with complete clearness the diversity existing in cultural spheres. The Chinese theatre, dance and music differ so profoundly from Western manifestations of the same kind that very often complete understanding of them is impossible. The Oriental art of the carpet is barely understood by Western peoples. The carpet is a floor picture in the East, the richness of which, with its mysterious ornaments, apart from its artistic value, makes its sought after as a floor or mural decoration. The peoples of the North are shut out from the profound poetic sense of the Indian life, just as the peoples of the South cannot understand the pathetic music of the North.

Each people, as has been said, has its special characteristics. How do they react to the national or foreign cinema production?

A foreign film awakens in the spectators a certain sense of understanding, but the movements of the minds of the personages expressed in the film cannot influence in a uniform way all the individuals, and the foreign setting, with its special characteristics, will always give the impression of unfamiliar things. The desire for sensation and adventure is satisfied by the sight of foreign films, but the aesthetic sense remains untouched. A foreign film may often have its own value, whether this be recreative, educative, emotional, or merely interesting, but it will never be in a position to satisfy certain artistic requirements which can only derive from a certain sense of life.

The man of the South, who is sentimental, will be led by his temperament to live intensely certain determined moments of the foreign film he sees, and will pass over with obvious lack of interest the cold dialogue of the spoken film, which leaves his aesthetic conceptions spiritually unsatisfied.

The nation which possesses a national cinematographic production is better off. Even if it has not reached a very high artistic level, the national film will be representative of the people's sentiments and nearer to its conceptions of life. The national cinema production then may be considered an ideal form when it does not lead to the ostracism of every type of foreign production.

Practically every people seeks to possess a national cinema production, which is an encouraging symptom. The film cannot be compared to any other form of import or export. It must be considered as being something more than a spectacle, more than

a mere form of amusement, but rather as an element of life, which draws its artistic origins from the spirit of a people and the unknown depths of its soul.

The presence of an excessively nationalistic spirit cannot be considered advisable in this field of action. We cannot admit the possibility of watertight compartments between the various types of cinematographic art, which, ought, on the contrary, to try and approach one another. Such things have a profoundly human basis, and the sentiments which urge an individual are equally capable of drawing the peoples together in a collective union. Whence we have the concept of the possibility of the international film.

The really artistic film capable of satisfying all aesthetic demands must not, however, make show of an artificial culture, but must rather do everything possible to elevate human mentality and obtain only in this fashion the approbation of the spectators of the whole world.

*(Translated from the German).*

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## HISTORY OF VISUAL EDUCATION

(continued)

### Conclusion.

After having examined the doctrines of the most important pedagogues and philosophers of every age and nation who were well aware of the importance of education in the lives of peoples and individuals, I may be allowed to make a reference to some other points. These include intuition, the education of the senses, and the objective lesson, which are the three basic principles of visual education and reveal all its importance.

A) INTUITION. — Human intuition may be divided into intellectual, moral and sensory. Although the latter is the one which most closely concerns us, I will refer briefly to the other two. Inas much as though they are a trifle outside the purpose of our inquiry, they have at the same time a certain vague connection with it. "By intuition, says Cartesio, — without further specifying which kind of intuition, but clearly referring to intellectual intuition — "I do not mean the changeable evidence of the senses, not the false judgment of fantasy, but the conceptions of an attentive spirit, so clear and distinct as to leave no doubt about what has been understood".

In the moral field, intuition becomes synonymous with conscience. Personal experience is here of greater value than words or attempted definition. Who does not know that interior voice in us which is incessantly speaking and urging us to good and, reproving our evil acts, which is never silent until it has won our full approval? Who knows if the criminal's worst punishment is not so much the penalties inflicted on him by society, as his own intimate remorse' which harasses and disturbs him. So long as the voice of conscience, dwelling in a soul lifts its powerful voice like a pallid echo of the of God is our own voice, so long as man, even if sunk to the lowest depths of abjection, cannot stifle his conscience, it would be foolish indeed to despair of humanity. If man too often prefers darkness to light and repeats sadly with Ovid :

*Video meliora proboque  
Deteriora sequor.*

we must be in no haste to cast the first stone at him. The causes of such falls should be studied, and there is no need to despair of finding the medicine capable of bringing back the corrupt and vicious man to new life. Nor will the search for such a cure be long or difficult. If we open the Bible, we shall see that the Master has pointed it out to us ; "I am the way, the truth, and the life". It will not prove difficult to trace out a programme of life by the light of His Words for the new generations. Nor will it be impossible to entrust to the educative ideal, embellished and improved by the countless inventions of human genius, the happiest task of all, which is that of shaping for the good and the beautiful the souls of our children, the souls of the citizens of tomorrow. If



intellectual intuition then is the spirit's immediate vision, which — if I may be permitted the expression — blinded by truth cannot seize it, moral intuition is the vision, not only of the mere intellect but also of the heart and the conscience of good and evil, which appear in forms that leave no room for any doubt.

The intuition of the senses, or sensorial intuition as it is sometimes called, is not only the spirit's vision but the observation of an actual fact which the intellect does not directly perceive (contrary to the case of intellectual intuition of abstract truths, or in the case of moral intuition of the cognition of good and evil) but through the senses. Whence derives the necessity for an education of the senses, since, they being by nature changeable, fallacious and only affected by appearances, are not really in a position to offer the spirit a representation of phenomena such as can be obtained when truth is perceived by reason.

B) THE EDUCATION OF THE SENSES. — The argument is not a new one. Rousseau was among the first to point out its importance, and as is known, he was followed on the marked out track by Pestalozzi, Froebel and many others.

In order to avoid useless repetitions, I will confine myself to examining the problem in the light of the new ideas of the twentieth century, studying it particularly in two very important works, one by Maschili and the other by Montessori, also in an article by G. A. Colozza.

In 1909, Colozza published in the *Rivista Pedagogica* an article entitled "Does Education of the Senses exist?" The mere fact of posing the question shows both the author's interest in an unsolved problem and his sceptical attitude. Without arriving at any definite conclusion, he contents himself with citing data and experiments, which on the whole seem to indicate the necessity of a negative reply. Notwithstanding this, he quotes the old pedagogic adage to the effect that an idea is better understood and known in proportion to the number of the senses whereby it is grasped. He also cites James when he says that children must go through a lengthy education of the eye and ear before they can perceive reality as adults see it.

Marsili, in his "Education of the Senses", following Dante and Lambruschini, places education "on the basis of nature" that is to say education in conformity with nature as understood as human nature, and external reality as observable by the senses.

He enumerates the various currents of thought which through various and sometimes tortuous routes lead to the same conclusion. We have thus the education of the senses as the basis of mental development, objective teaching considered as the sole source of knowledge, the substitution of the gospel of enjoyment with that of effort. The most divergent and contradictory ideas may be observed, among the theoretical conceptions, such as neglect of the senses because the contemplative life can suffice for the spirit; reawakening of the senses in order to furnish the mind with the matter of knowledge, cultivation of the senses as the sole source of thought.

The old Aristotelian saying reconsecrated by Locke "Nihil est in intellectu, quod non fuerit in sensu" finds its best application here, seeing that there is implicit in it the necessity of cultivating and educating the senses, the task of which is to lay before the mind the raw material of thought.

The education of the senses should receive all the greater care since it should lead to making the capacity for observation more acute. This a capacity possessed by everyone,

but in the case of too many people it remains in a rudimentary state, owing to lack of exercise and care.

If one reflects that an observing spirit becomes such under the impulse of that healthy curiosity which is the real source of mankind's scientific patrimony, there is no longer any room for marvelling at the various and multifold means to which educators resort for the development in children of a capacity from which the most flattering and amazing successes may be rightly looked for. Where it is lacking, I will not say the possibility, for this is latent in us all, and is never absent, but the habit and, therefore a certain ability in observation, deprived of its natural nutriment, which develops it, will shrivel away little by little and gradually die, much like the branch, torn from the tree whence it drew its life, finds the very sun cold, since in the nature of things it can no longer feel its warmth.

If curiosity provokes observation, interest maintains it wakeful and alive, whence arises the necessity of encouraging both in the child if one desires to give him a culture that is not superficial and wordy and likely to vanish at the first resistance or difficulty like the sayings of the Sybil at the first breath of wind, but an education which will awake in him an inclination to study, considered as the source of great conquests of the mind and important spiritual victories.

I would especially insist in demanding from the child application and diligence, that is struggle against his natural tendencies which urge him towards a dissipation of energies. At the same time, it should never be forgotten that the individual from whom so much is asked is a small weak defenceless being, as yet unformed, whence it is the first duty of the educationist to help this small being in his fight, solacing him in his defeats and praising him for his victories. Rewards and punishments? Yes, certainly, rewards and punishments, but not only rewards and punishments. Avoid evil and mistakes rather than punish them: this should be the task of the educator worthy of the name. Give the child the habit of good, making him consider it as something necessary which will produce its own reward in himself. This should be our educational ideal.

Such is the end to aim at. And the means? The means are many and various. The method, as understood in this sense, is that each case must be considered in its own particular light, which though it may look like the light of another case, will always be found to have some divergence and difference. The educator, once he has chosen his path, will not traverse it in the same way as others have done before him. He will find a way of adapting its aid to his own mentality, his own feelings, as well as to the character of his pupil and the general surroundings. In one point only all the paths converge: in love. Love the child really for himself! Work and transform the countless possibilities in which his nature is rich into marvellous realities and benefits, never disassociating the good from the beautiful. Open the way for him, avoiding in him the pride of the strong and the depression of the weak, form him with a mother's tenderness and an apostle's ardour: these are the beautiful, fascinating though difficult ideals for which it is sweet to fight and suffer.

Marsili then points out, facing the argument fairly, that the result attained with all the exercises for the so called education of the senses comes, in a final analysis, to the capacity to distinguish, since the exercises used imply the distinguishing of facts.

"The act of distinguishing and differentiating", comments our author in reference



to a concept of Ardigo, "is a complex act which implies the use of functions that are more extended and different from the function of simple, immediate perception by the senses. The same functions which with more or less regularity are called into play for every mental act even when the senses are not engaged in receiving the impressions of some external agency. The act of distinguishing cannot be explained merely through the bettered operation of the mere sense. It is due rather to a complex and general increase in the powers of the mental faculty. It depends on a mind apt to distinguish, even in the field of its own elements (representative, logical etc.) and will be able to arrive at perceptive or sense distinctions.

We must consider here that certain formulae can enjoy a reestablishment or reconsideration, and to define these more clearly we may say they comprise the content of the action of perceptiveness or sensibility and the spirit. The field of activity of the first is necessarily limited to mere sensation, and as soon as a profounder education of the senses by means of sensory exercises is attempted, implying a criterion of distinguishing, it appears evident that sensibility attempts in vain to usurp the sphere of action where the spirit, which has the sole right to such discriminatory judgment dominates.

We must not say therefore that the education of the senses tends to lower the child to the level of some small animal, which understands nothing except what it sees, hears, tastes, touches and smells, for sensory exercises, properly carried out, lead to the *immediate education of the senses and the mediate education of the spirit*, appeal to which is inevitably made when it is desired to pass to the ideal notion from the concrete object observed.

"Il Metodo della Pedagogia Scientifica" (The Method of Scientific Pedagogy (1) by Dr. Montessori brilliantly supports the thesis of the necessity of submitting the child of from three to six years to a sensorial educative process to develop its sensibility, which, especially in the first years of life, can easily be shaped, and if need be corrected and given a certain direction. In order to demonstrate the importance of this early education, Madame Montessori stresses the two objects of education, the biological and the social. The first is limited to helping — how often does it not impede, on the contrary — the individual's natural development, while the second kind prepares him for the surroundings in which he or she will have to live and exercise his future activity.

The development of the senses, which is most intense at the tender age, proceeds intellectual development. It is therefore to it that our first care must be directed unless later on, we are to lament deficiencies which are very difficult to correct and alter in adults deficiencies which are all the harder to eradicate in proportion to the length of time they have existed and become a kind of second nature. For the child, everything is the future and promise. The rapid and progressive development of its senses brings it unconsciously to the exercise of them, to reflection, to observation.

Since it is the stimuli rather than the reason of things which attract his attention, a methodical direction of such stimuli becomes necessary, so that sensations proceed rationally and prepare an ordered basis for building in the child a positive mentality.

"Moreover", the authoress goes on to say, "it is possible with the education of the senses to discover and correct defects which often even nowadays pass unobserved in the

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(1) Dr. MARIA MONTESSORI : *Il Metodo della Pedagogia Scientifica*. Ed. Maglione & Strini, Succrs. Loescher, Rome.



schools until a time when such defects show themselves in an evident and then irreparable unsuitability to the surroundings (deafness, short-sightedness, etc.)". In recalling some of the great discoveries due to observation, such as the Roentgen rays, the Hertzian waves, the vibrations of radium, etc., Madame Montessori points out that "the education of the senses by making observers of men, not only carries out a generic purpose of adapting mentalities to the present period of our civilization, but also provides a direct preparation for practical life. As a general rule, whenever a thing is explained by word of mouth, the listener, although he may have grasped the idea, often finds himself unable to translate what he had heard into action. This strange dualism which impedes the carrying out of an action goes by the classic description of lack of practice. But if this description is analysed, examining the terms and making it clear what is intended by "practice", it will be seen that as often as not such an expression can be interpreted as a faulty sensorial education. Thus an adult may do with uncertainty and hesitation things which as a child he could have accomplished easily. Madame Montessori cites an example which will help to explain the foregoing. "What is generally meant when one says that a doctor has not had experience, except that he is not good at distinguishing the symptoms of diseases, which in the majority of cases are diagnosed by palpation, percussing or the use of the stethoscope? The capacity to recognize tremours, murmurs, sounds, tones etc. belongs to the senses, and if the latter, because they have been ill-trained, are incapable of fine discrimination and distinction, it is because a doctor must have much practice in training them. What else is practice but a late and often inefficient training of the senses?"

So far there is nothing very original or new in this. But novelty and originality exist in the system, though they are to be found in the application rather than in the exposition of the principles. The authoress deals at length with these in order to demonstrate the spirit animating her method and to show how it should be interpreted. To quote her again, "The difference between this method and the so called "object lesson" of the old methods, is that the objects are not an aid to the teacher who must explain, that is they are not "didactic means". They are, however, an assistance to the child who chooses them, manages them, appropriate them to himself, and uses them according to his own inclinations and needs, under the impulse of interest. Thus the objects become "means of development".

The idea is clear. We are not any longer dealing with didactic means or didactic aids. The objects which generally are docile instruments in the teacher's hands merely help to illustrate his word, to give life and soul to notions not inherent in them, but here they acquire a new importance, and show themselves under an aspect quite new and unexpected.

"The objects and not the teaching of the mistress are the principal thing. Since it is the child who uses them, it is he and not the teacher, who is the living entity".

Every school, conscious of its mission, ought to have as its aim to promote the child's activity, not to spoil its frankness and spontaneity too early. This beautiful and necessary concept of education must not, however, be allowed to develop too far in the opposed direction. We must not forget that as well as the pupil there is also a teacher in the school, whose spontaneity also should develop at an equal rate with that of the child, and whose work must not be mechanized. The old fashioned pedagogy thought only of the teacher, the new considers merely the child. In this case, as in countless others, we must guard

against excesses and look for the truth in the middle way, where, by taking account of both sides of the question, we may arrive at a satisfactory synthesis.

Without giving overmuch heed to the just demands of the teacher who does not want to become crystalized in a work which more than any other demands soul and life, since it is directed to the spirit and the heart, Madame Montessori traces a rapid picture of the ideal mistress such as she imagines her for her own schools.

“ The mistress has many tasks, none of which is easy : Her cooperation can not be done without, and should be prudent, delicate and multiform. There is not so much need of her words, her energy and her severity — what is really needed is her quiet wisdom in observing, in helping, in coming forward to help, or in withdrawing, in speaking or in being silent, according to the requirements of the case. She must acquire a moral agility, which so far has never been demanded of her by any other method. This special state is made up of calm, patience, charity and humility. Merit rather than words, should be her maxim ”.

Noble words, which at first sight appear satisfactory. But does the ideal portrait of this teacher correspond altogether to the educational end for which she was designed ? In other words : turned into flesh and blood in a real school, will the abstract mistress carry out her duties with success ?

In real life, how can a living being, virtuous, calm, patient, charitable and humble as Madame Montessori has imagined her, limit herself to observing and interfering only when a mechanical difficulty impedes the child's progress, leaving to inanimate objects the task which a human being himself approaches with diffidence ? What will a child subjected to such a system remember of its early education, except an experience of things and a lack of experience of humanity ?

“ Things ! Things ! ” exclaimed Rousseau, reacting to the abstract education of his times. Let us not deny objects to our children, but let us inform them with a vital breath, let us spiritualise them, in a manner of speaking. They will thus become all the more fruitful and kept within the proper limits. Beyond this their usefulness becomes a danger ; they will really be of aid to education for such service and assistance as it requires. For education can take advantage of the humblest means for bringing an intenser light of beauty and truth into the consciences which are entrusted to it for guidance on the path to good.

It was perhaps a good idea to touch upon the education of the senses because in view of the fact that the most important among them are the sight and the hearing, there follows as a consequence — once the desirability of educating them has been settled within the circumscribed limits — the advisability of not allowing them to fall into disuse and of maintaining them in full vigour by giving them such nutriment as they may require for their rational development. In as far as the hearing is concerned, this will not prove difficult, for those who assume pedagogic attitudes and talk until the unfortunate child is drowned in a deluge words are numerous. And of this flood of words, perhaps not one — I am tempted to say fortunately — will be remembered by the little victim.

The same is not the case, however, with the sight, which is only too often neglected. and instead of cooperating in the work of education ends by impeding it, being the chief source of the distractions which withdraw the scholar's attention from the master's teaching.

To master this double-edged weapon, and make it the strongest and most reliable of friends : here in two words lies the object of visual education.

C) THE OBJECT LESSON. — The object lesson, or lessons in things, as it is often called, has been in the past and will continue to be until the cinema substitutes it, the clearest proof of the importance and efficacy of visual education, whence derives the gay aspect of the modern school and the pleasureable and practical instruction given in it.

By substituting realism for verbalism, the object lesson, when rightly given, serves admirably to cultivate in the child the instinct of knowledge and the healthy curiosity of observation.

“ The object lesson — writes Vessiot — is a simple approach to the study of experimental science. It comprises the perceptible things which surround the child. It ends where science begins ; its object is to teach observation, its method is to awake curiosity, rather than to teach ”.

It came into being as a happy reaction against the common custom of speaking of things without exhibiting them and in order to maintain its fundamental characteristics, it must remain vivacious and fresh, and capable of establishing a direct contact between the child and reality.

It easily degenerates from its original character and loses the intuitive value which distinguishes it, if it is given as a sort of chorus before the entire class. As for instance, when all the pupils are made to repeat together in the presence of a rabbit ; “ The rabbit has one head, two eyes, etc. ” (1). The object lesson reacquires its value when it is connected with every lesson of history, geography or natural science.

Vidari (2) writes in connection with this subject :

“ Whenever the difficulties of reading prevent the scholar from using the text book, the teacher should use nature’s great book which may be in a dead or abstract but nevertheless valuable form. He should use collections of natural objects, photographs and drawings, representing phenomena, aspects and scenes of life. He should use in fact all those artifices and mechanisms such as projections, lantern slides, cinematography, stereoscopy, etc., which modern industry has given the school. For since to speak is to think, and to think is to refer to objects, the intuition of the latter in their singularities and their relations with other forms of matter is a necessity. Things are observed, analysed and realized in their true aspects. The object lesson should not be merely arid nomenclature, more likely to burden the memory than nourish the intellect, for the scholar’s task is to intervene in the act of comparing the quality and the relations of objects with one another in learning, retaining and reproducing the word connected with the object or image, in accompanying with sensory acts, feelings or evaluations the discoveries he is gradually making.

Vidari also reasserts opportunely the principle enounced by making references to the study of history and geography.

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(1) GIOVANNI VIDARI, *Elementi di Pedagogia*, Vol. III, La Didattica, Hoepli, Milan, 1920.

(2) The same thing happened in Germany following the irrational application of the Pestalozzi method. The object lesson was then suppressed by the Prussian “ Regulativ ” of 1854 without anyone taking up the cudgels on its behalf.



“ In the teaching of geography, symbolic representation is necessary, either by sketches on the blackboard, plastic models, mural designs, atlases, comparative and synthetic tables, photography, lantern slides. These means are essential, not accidental, for they represent not the aids but the very base on which such didactic work must be built ”.

Not an aid, but the very base. Let teachers remember this. It is not a question of a convenient aid which the teacher can use or forego as his individual inclination affects him. No. In every field of education, and especially in geography, visual education is necessary as the safe and rational basis for the instruction of the children. Where the oral method proves inadequate and breaks down, the visual method overcomes every obstacle, and obtains in all cases the best results.

Vidari goes on to say : “ Artistic illustration is an aid of great importance for teaching history, and it may be contemporary illustration or that of a later epoch. The first has all the advantage of genuineness and freshness, and speaks with immediate appeal to the fantasy and heart of the pupil, awakening in him images and sentiments which allow him to grasp the historical fact as presented. The second method has the advantage of imposing on the image of the past the artist’s interpretation, enabling us to enter into the life of the past and giving us a richer and more dramatic sense of it.

“ . . . A good middle school, organized with superior educational criteria, ought to possess, just like its library, a museum containing photographic reproductions of pictures, statues and notable monuments, which are adapted for providing a lively comment to the historical narration ”.

Nor need it be supposed that it is only in the elementary school that the object lesson can be used. That would be a serious mistake. Object lessons are usefully given in the middle schools whenever a lesson in physics is given in the scholars’ presence. Object lessons are given at the university when a surgeon, in the presence of the students, performs an operation or an autopsy.

“ Object lessons are recommended not so much for what can be learnt from them as for the useful habit which they create of seeing and observing personally and forming judgments after seeing things. They are not a subject in the teaching sense, but a method, and the most concrete and simple form of the active and intuitive method recommended for all subjects (1).

An outstanding advantage of the object lesson is that it makes the lesson varied and interesting. If we grant that the immediate necessary condition for keeping the scholar’s attention alive is to arouse their interest, it is evident that it is wise to use advisedly a didactic method which so easily arrives at the desired result.

“ The best method for making the lesson attractive ”, writes Horace Mann “, is make the eye rather than the ear do the work of acquiring the notions being imparted, because the eye is superior to all the other senses in readiness, precision and capacity. It is the real connecting link between the external and material infinite, and the internal and spiritual infinite. The spirit often grasps with one look what numerous books and months of work with only the cooperation of the ear would have taught it with

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(1) F. ALENGRY: *L’Educazione su le basi della psicologia e della morale*. Published by G. B. Paravia, Rome.

difficulty. To use the ear in place of the eye, when the latter can be used, is about as intelligent as it would be for carrier pigeons to walk instead of flying. Let us open wide then the vision to the eye, which with one glance can gather in both sky and earth ”.

In a page packed with thought, Lombardo-Radice, dealing with the object lesson, illustrates both the possibilities and the limitations of the scholastic museum. With the illuminated spirit and sure intuition of the educationalist, he would complete, if not entirely substitute it with animated pictures.

“ The scholastic museum offers precious elements to anyone desirous of clarifying the lessons, especially when things which are not seen every day are being discussed, for in a verbal explanation of such there is the danger that the word sounds empty without evidence of imagination, that is without the thing being made *present* to the spirit at the same moment as the teacher’s word.

“ The very expression ” scholastic museum ” ought to put us on our guard, reminding us that here we shall find individual objects detached from the surroundings they existed in when alive, which means the richness of connections and interdependence of beings. They are objects, but abstract objects, although one can touch and see them. Concreteness does lie in palpability and visibility, but in being the living part of a whole. The value of the object lesson does not therefore lie in the object itself, but in the lesson which reevokes its true and complete being.

“ A fuller aid in use today is the projection and the animated projection especially, which permits us to observe in a greater variety of aspects and relationships the subject-matter of the lesson ” (1).

In a note, Lombardo-Radice observes that there has recently been established in Italy an association called “ Minerva ”, the object of which is to spread the use of films for scholastic purposes, and which perhaps led to the beginnings of the cine-educational movement in Italy that developed in the foundation of the National Institute LUCE, cradle of the idea the concrete manifestation of which was to be the founding of the International Institute of Educational Cinematography.

In conclusion, visual education has supported the noblest causes : religion for which it has made the best possible propaganda, adorning the churches with paintings, frescoes, and statues, capable of recalling the dogmas of the church and stimulating the fervour of the faithful. It has served morality, the sense of which it has spread throughout the world in millions of examples of the masterpieces of painting, the sight of which elevates nobility of spirit creates enthusiasm for virtue and awakens a healthy and aesthetic revulsion for indecent pictures. It has served patriotism, praising the glories of the home land especially, through cinemas, as well as in courses and conferences for adults, nowadays more and more frequented, thanks to the moving pictures which illustrate them and provide one of their chief attractions.

“ Visual education educates when by making us reflect on ourselves, it succeeds in making us know ourselves better. Without reflection, that is to say with the attentive observation, of our own intimate *ego*, without a clear appreciation of what we are and we ought to be, our moral progress is impossible.

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(1) GIUSEPPE LOMBARDO RADICE : *Lezione di Didattica e Ricordi di Esperienza magistrale*. Published by Remo Sandron, Palermo.

“ Visual teaching is not the universal panacea which can cast light into every mind curing all intellectual and moral weaknesses — and still less is it a frivolous amusement for entertaining the scholar and allowing the teacher to rest — but a simple means for arriving more safely and more rapidly at the children’s souls. This, however, on condition that one is equipped with that modicum of intelligence to perceive its limitations, that amount of tact that will prevent its abuse and enough abnegation to face the sacrifices it will demand (1).

Alengry associates himself with Thomas in the apology of visual education, which the latter makes in the work already cited and expresses himself as follows : “ Sensorial intuition used as a didactic means assumes a well known form, namely visual teaching. It is highly esteemed in our schools. The walls are all adorned with tables of figures, charts and often well filled show-cases. The lessons, especially for the small children, consist in examining the objects in the scholastic museum and the sketches made by the teacher on the blackboard. The history, geography and reading books are embellished with charming cuts and plates of a modern and attractive type. Even moral ideas are sometimes taught by means of a collection of pictures (2). Lantern slides have become a commonplace in the scholastic routine, and shortly we shall have the cinema ”.

I join my wishes to those of Alengry and so I will bring to an end this rapid survey of centuries of education from which I hope that everyone, after reading the opinions of the great pedagogues on visual education, will be convinced that the strong current of opinion visible to the superficial observer everywhere, but especially in America and the Soviets, in favour of the silent and talking film is but the logical development of the intuitive principle which was scientifically presented by Aristotle. The object of this new application, which is not so much to assist the teacher’s work as to complete it, is not a new discovery of modern pedagogy, but from Aristotle downwards through the centuries has been shared by the greatest thinkers who in the “ philosophy of the master of those who know ” found the base whereon to build their various speculative systems.

Not the cinema which is barely five years old, but visual education, understood in the widest sense of the word, may be considered as old as man and fully necessary, being, as it is, the expression of a natural need of human nature.

This need was understood by the great poet of our race, to whose poem heaven and earth have lent their hand, admirably expressed by him with the authority irradiated by genius. Let us seal the thesis we have outlined here. To which may the world pay heed.

*Al fondamento che natura pone  
Seguendo lui avria buona la gente (3).*

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(1) P. P. THOMAS : *La Dissertation pédagogique*.

(2) See the collection of pictures of family scenes, real life and various notions published by G. B. Paravia & Co.

(3) Dante. *Paradise*. VIII, 143 et seq.



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# National Committees of the I. I. C. E.

## CZECHO-SLOVAK COMMITTEE

The "Société Tchecoslovaque pour la Cinématographie scientifique" of Prague has been officially recognized as a National Committee of the I. I. E. C. for Czecho-Slovakia.

The body referred to is presided over by Dr. Victorin Vojtech, Professor of the "Karl" university of Prague, director of the Czecho-Slovak Institute of graphic researches, etc., a man known for his great culture and activity. Under his guidance, the Czech Institute for Cinematography has developed remarkably, and carries out an interesting programme. The Institute has as collaborators some notable personages in various fields of the country's cultural activity, including a number of professors.

## DUTCH COMMITTEE

We are pleased to be able to give here the composition of the Council of Administration of the "Centrale Commissie voor de Filmkering", the I. I. E. C. committee for Holland :—

D. VAN STAVEREN, President

J. H. VAN ZWIJNDRECT

Dr. P. TIDEMAN

Professor Dr. A. H. M. J. VAN ROOY.

Dr. C. W. J. NATZIJL

J. J. v. D. VERRUYSEN,

J. C. MOL.

We send the new committee our congratulations on its formation.

## CHINESE COMMITTEE

中國  
電影  
教育

Our committee is at present engaged in developing a vigorous propaganda for the spread of the educational cinema. During the month of July, numerous conferences were held in the principal cultural circles of Shanghai. Practical demonstrations were given in schools directly, with the attendance not only of pupils and teachers, but of numerous persons interested in scholastic work. The exhibitions were given in the following schools :—

Secondary School for Chinese Girls,

Public School for Chinese,

Northern District Primary School,

Eastern District Primary School,

Western District Primary School,

Council Primary School.

The projections given were chiefly on geographical lessons, personal hygiene and commercial practice, and all aroused the greatest interest.

The article "Potentialities of the Cinema as a Cultural Agent", published in the Shanghai Times of July 7 was much commented and reproduced by other papers.



## THE FILM IN NATIONAL LIFE

*Report of an Inquiry carried out by the Commission on Educational and Cultural Films.  
(London, George Allen & Unwin Ltd., 1932).*

No better definition of this imposing work can be given than that contained in the beginning of the report itself, where the objects and aims leading to the institution of the organ conducting the inquiry are explained.

"The Commission on Educational and Cultural Films was instituted in November 1929 on the unanimous vote of some hundreds of educational and scientific organizations which had realized that the cinema had become — for good or for evil — an influence of the first rank in the national life, which it was necessary to take constructive advantage of in the educational sense in its widest meaning".

The programme of the commission is traced in these words, and the report we are examining must be considered as being one of the most important pieces of work undertaken by the commission for the benefit of the British cinema.

The work is divided into ten chapters, the first whereof is dedicated to a study of the situation of the cinema in general in Great Britain. Careful examinations on the development of the cinema in other film-making countries follow together with remarks on the censorship, on the meaning of the film, understood both as an art and as an industry, on the film as a means of educating children, as a form of amusement and even education for adults, on the importance of the documentary and scientific film and on the organization of the cinema in the British dominions beyond the seas. Within this general framework of the situation, the report discusses the film as a thing to be developed for the good of the people, and proposes the foundation of a National Cinema Institute of official character for Great Britain, since the *Commission on Educational and Cultural Films* is still a purely private organ.

The report stresses the disadvantageous situation caused by the deficient coordination of individual efforts, due chiefly to the lack of a central controlling body, which is to be found in the majority of other countries. In chapter III the workings of the censorship are explained while its character is illustrated. It is also shown why it must not be considered a negative element, but rather as a regulating and constructive organ or control. In the chapter dedicated to the study of the cinema as art and industry, the report describes the complicated machinery of cinema production, and shows the need for close collaboration between producers and trader.

The elaborate report concludes with some important appendixes, a number of which are of undoubted general interest. We may cite Appendix C, which deals with the organization and control of the services in Educational Cinematography in the various states. (There is an ample note on the origin and workings of the National Italian L. U. C. E. Institute) Appendix F contains an extract from the report of the Cinema Committee of the *British Association for the Advancement of Science* (1930) with remarks concerning inflammable and non-inflammable films, on the types of projectors best suited for school-rooms, and on the conditions necessary for reducing to a minimum the tiredness of the eyes due to seeing films.

It can certainly be stated that the *Commission on Educational Cinematography* by means of this important work has made a valuable contribution to cinema studies considered as an important element of progress in the general interest of humanity.

This review is especially pleased to have the occasion offered by the consideration of this report to speak of the useful, thorough and intelligent work undertaken by the English Commission.

The commission represents — in reality — the official organ of liaison between the Institute and the great British world, a work of collaboration with a country which has felt and continues to feel the exceptional importance of the educational cinema movement. After having carried out careful studies and inquiries worthy of every consideration, it seeks now to realize in a positive way the aspiration of all countries, whether great or small, namely the systematic introduction of the cinema into the schools.

The studies and inquiries carried out in England — which we have referred to on more than one occasion — have permitted the noble British nation to overcome all

obstacles, to study the question thoroughly from all angles, and to prepare the ruling classes for what may be a profound change in existing pedagogic systems.

The Institute — through its review — is particularly glad to offer warm greetings to the *Commission of Educational and Cultural Films*, to its worthy secretary Mr Orr, who, with an apostle's spirit but with a practical mentality, is carrying on a work which deserves to be pointed out to the world, that follows with interest the struggle which we are maintaining day after day for the defence of a cause, which finds in organs like the *Commission on Educational and Cultural Films* capable and encouraging allies.

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# Legislation

## THE CINEMA CENSORSHIP IN GUATEMALA

*General Regulations.* — The cinema censorship in Guatemala has as its principal if not sole object that of safeguarding the minds and spirits of minors against the dangers which may menace the more youthful of film spectators. In this respect, Guatemala follows the system of the group of nations, like Belgium, which do not allow systems of control for the cinema, desiring to leave the path open to all manifestations of thought and art in the film, but desiring at the same time to prevent minors who are less capable of self-control and criticism than adults from deriving moral hurt from the cinema.

Worthy of notice is the brief heading to the decree No 1138 of April 17, 1931 which institutes a film censorship for minors. In the two introductory preambles in the first part of the decree we read :

... "The proprietors of public cinemas where children are allowed, have not up to the date of this decree taken care to project films adapted to the intelligence of children and capable of developing in them a sense of the beauty there is in the world, or such films as may lead to scientific knowledge and...

... "on the other hand, the influence which public spectacles have on children's minds, morals and intellects is well known and decisive, and creative work full of thought and ideas may be a source of inexhaustible richness".

*Legislative orders.* — The regulations and rules which govern the system of cinema censorship in Guatemala depend on :—

a) the decree of October 6, 1927 which establishes the general principle of safe-

guarding the morality of minors in the matter of cinema spectacles ;

b) the before mentioned decree of April 17, 1931, No. 1138 which sets forth the governing rules.

c) the regulations "*para la censura escolar*" contained in the decree of November 5, 1931.

*General Rules.* — Article I of the institutional decree of 1927 banned children and adolescents of under 14 from all cinema shows whether given in the afternoon or evening, the programmes of which shows do not expressly and clearly state that children are admitted.

Article I of the decree N. 1138 states that from the date of promulgation of the decree all directors or impressionarios of public spectacles must submit the programmes of their films and all their entertainments in general to which children may be admitted to a particular form of control and to the approval of the Technical Council of Scholastic Censorship, without which no shows may be given. This does not prevent the government from exercising other safeguarding measures in the matter.

Children of under two years cannot anyhow be taken to any cinema show whatsoever, even to spectacles permitted to children and adolescents, Minors, moreover, are not to be admitted to evening performances, but only to those held in the afternoons.

*Offices and Procedure.* — The work of control was first of all entrusted to a theatrical censor (art. 4 of the decree of 1927). The decree of 1931 introduced some important innovations. It established in art-

icle 2 that the work of censoring should be handed over to the Technical Council of Scholastic Censorship, which was to be composed of the Head of the Scholastic Department (*Jefe de Extension Escolar*) and by two directors of private or public teaching establishments, to take turns in the censorship sittings.

The Scholastic Council, according to art. 2 of the regulation, will include supplementary members as indicated.

It was laid down that the functions of the members of the Council, that is the censors should be of a purely honorary character.

The members of the Council cannot refuse to carry out their work or abstain from attending the sittings, except under circumstances of *force majeure*, which circumstances must be duly notified in writing the day before that fixed for the holding of the censorship meeting. In this case, the Head of the Scholastic Department will nominate substitutes.

The censorship examinations must take place, according to law, every Saturday from two to five in the afternoon in a place to be settled on for this purpose by the ministry of Public Education. Article 3 of the decree establishes as a temporary measure, that the censorship may for the time being take place in the public projection halls or theatres.

It is the duty of the censorship board to draw up each time a short report of films seen and censored with observations and remarks to be annotated in the special registers of the Council.

If for reasons depending on the exhibitor or cinema owner, the censoring of a film or films cannot take place and the exhibitor has not supplied satisfactory justification of the fact, the Council will make a report which will be transmitted to the competent authority for the possible question of fines that may arise.

The decisions of the board of censors cannot be made known to the interested parties until two days after the day of the examination of the picture, and will be communi-

cated in a notice sent by the Head of the Scholastic Department.

*Criteria to be used in Censorship.* — The criterion inspiring the censorship decrees may be gathered better from the regulations for the censors than from the enunciation of principles made in the preamble to the decrees.

The regulation establishes in articles 6, 7 and 8 that the censors' functions are limited to selecting, after close attention, all those films which seem adapted for children and adolescents (minors of less than 14 years) bearing in mind that the films should tend to elevate and not depress the intelligence.

The films coming in one of the following categories may be approved :—

a) films of scientific-cultural character (geography, history, arts, industry, natural science and so on ;

b) films having value as illustrating or imparting knowledge of the life of the world, documentary films and news-reels ;

c) comic films of a simple and moral type, whether represented by actors or animated drawings.

Consequently, the ban must be effective for all films which do not come under the foregoing headings, and, of course, more especially for all films which contain scenes verging on the indecent or based on plots of an equivocal character.

*Appeal.* — No regular right of appeal is admitted by the law against the decisions of the Board of Censors. Article 10 of the regulations, however, lays down that if the decision of the Council or Board is unfavourable to the film, a second examination may be requested by the interested parties within a fixed period of time to be decided on by the Head of the Scholastic Department.

*General Censorship.* — The principle of safeguarding the morality and purity of spirit of children in Guatemala allows of one exception, which is expressly provided for in article II of the regulations.



It is laid down that there is no need to submit for censoring films which can only be shown to children on the request of the secretary of the ministry of Public Education.

In all cases, the Council is responsible to the government for its decisions, and is expected to make such decisions in a spirit of absolute impartiality and intelligence.

*Auxiliary Officers.* — Officers attached to the censorship include all members of the censors' board who are entitled to visit from time to time, and whenever they so desire,

all cinemas where films are being shown in order to ascertain if the decisions of the Board and the fundamental laws have been observed.

*Punishments.* — Article 5 of the regulations states that all fines imposed for non-observance of the regulations or breach of the rules must run from ten to 20 *quettales* in local money.

The amount of all fines collected goes to the Scholastic Offices dependent on the Secretariate of Public Education.

## REPUBLIC OF PANAMA

*Origins.* — The censorship for the cinema originated, in Panama, with the rules set out in article 1232 of the administrative code, which established, in general terms, a censorship on all public spectacles and entertainments, and decree No. 38 of November I, 1926, issued by the Alcade of the district to lay down the practical procedure of the board of censors.

*Commissions.* — By article I of the decree indicated, the commission or giunta of censors is composed of as many members as there are theatres or public amusement halls or cinemas, but in the proportion of three censors for the two principal theatres, and two for each of the others.

The special control over each theatre must be entrusted to two or three censors whose names will in due course be communicated to the manager or *impressario*.

The censorship giunta or commission will be renewed annually in the month of February, and the members of the old commission are eligible for reelection. The commission or giunta will elect a president and a secretary for a period of six months. Decisions in matters of appeal against a ruling of the giunta or collective decisions require a majority vote.

*Procedure.* — The members of the giunta nominated for each theatre or other place

of amusement are responsible for the performances given, but when the members of the sub-commissions are not in agreement, the question must be referred to a plenary sitting of the whole giunta.

Theatrical managements or their representatives and film exhibitors must submit to the giunta through the Alcade of the district not less than three days before the proposed show or performance the manuscript of new works or little known works, or a resumé of films to be shown.

The censors will carry out their work in the municipalities of the various districts.

If the applicants to have films censored can show that such films have passed the censorship in other countries, the giunta may accept such decision as sufficient, provided that such permits took into account the moral and social protection of children in passing the film. In this case, the exhibitors must announce on their programmes to which category of minors the film is adapted.

Entertainment productions approved by the giunta may be given in any public hall theatre or cinema, but the title or number of the production must not be altered, this constituting a punishable offence.

Similarly it is not permissible to alter or modify any part of the programme of a public spectacle without the authorization



of the Alcade, and by giving notice to the public at least twelve hours previously. Neither, is it permissible to mutilate the censored portions of any act or film without the consent of the giunta whose approval must also be obtained for presenting a burlesque adaptation of any known production.

In any case, the portions of films or acts not approved by the censors cannot be included in programmes and projected or acted unless the whole giunta has reversed the judgment of the sub-commission at an appeal.

*Criteria to be followed in Censoring.* — On general lines, all productions are to be forbidden which, in whole or in part, are in antithesis with the principles of morality, which offend modesty, which cast ridicule on, or hold up to public contempt customs, institutions or nations with which the Republic of Panama has diplomatic relations.

Practically, the censors must :

a) watch the morality of the performances given in the public halls of the city ;

b) be present at the dress rehearsals of new theatrical productions, or demand a special performance or projection when desirable for obtaining fuller particulars and knowledge of the act for which authorization is requested :

c) collect and examine all the reports made or published on theatrical performances or films shown in public halls ;

d) prevent, with the assistance of the police when required, the representation of spectacles or films that have not been approved by the censorship ;

e) do any other thing which they may consider useful or necessary for their duties.

*Appeal.* — Appeal lies from decisions of the individual censors or sub-commissions of censors to the giunta of censors united in plenary session. The Alcade of the district may make application for such recourse in appeal for the party interested, who may also make such request personally.

*Minors.* — As far as concerns the censors' work, spectacles must be divided into four categories : " suitable for children ", " children admitted ", " not suitable for children " or " unsuitable for children from the moral, national or international point of view ".

By *children* minors of 15 are meant. Such can only witness, alone, day shows or *matinées* in hours which do not interfere with their scholastic duties. For evening performances, children must be accompanied by parents or guardians.

Performances for children must include moral or educative spectacles.

The decree does not show the consequences derivable from the fourfold classification of theatrical or cinematographic production. It is clear, however, that the classification is aimed at preventing children going to shows which are not suitable for their age and their psychology, and the exhibitors must, as is the law in other countries, make known to the public the limitations, imposed on their films by the censors. Otherwise the regulations would be completely futile.

*Auxiliary Offices.* — In order to see that their orders are observed, all the members of the giunta of censors have the right of free access to all public spectacles, with the exception of the National Theatre, where only the censors attached especially to that theatre are admitted free.

When, however, the Alcade of the district is present at a show, the censors present cannot enter for the purpose of forbidding, limiting or altering the spectacle, on the principle that they are merely delegates of the power vested in the Alcade.

*Punishments.* — Offences against the regulations of the decree of November 1, 1928 which do not come under other sanctions of the law are punishable with fines of from 5 to 25 balboas, payable by the exhibitors, managers, impressarios or their agent or agents who may have committed the offences in question.

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#### **FOR THE FINANCIAL YEAR 1931**

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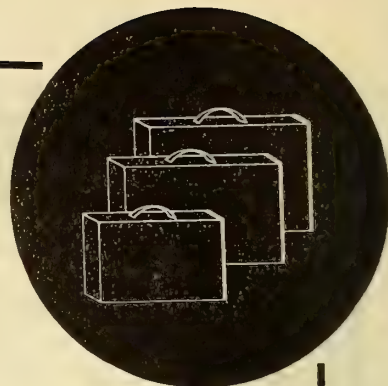
so that the first two distributions of profits (1930 and 1931) show a total of

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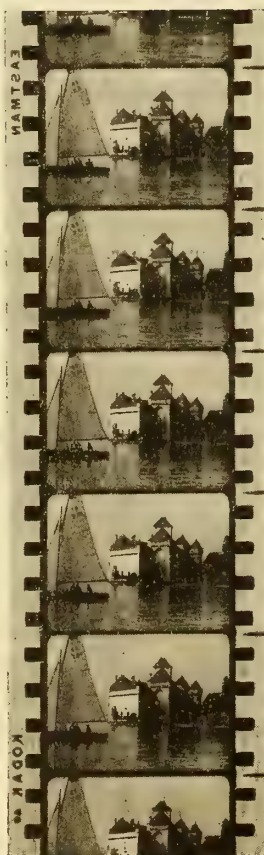
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# *Information and Comment*

## THE POSSIBILITIES OF VISUAL EDUCATION \*

Representatives from California, Connecticut, Delaware, Illinois, Kansas, Massachusetts, Minnesota, North Carolina, New Jersey, New York, Ohio, Pennsylvania, Tennessee, Washington, D. C., and West Virginia, attended the Atlantic City conference of the two national visual organizations which merged at Washington, D. C., last February. School people from seventy per cent of the states heard the paper of the president of the merged organizations on "The Possibilities of Visual Aids".

The central theme of all the meetings was The Value of Visual-Sensory Aids from the standpoint of types such as apparatus, school journeys, objects-specimens-models and museum procedure, pictorial materials, (prints, stereographs, slides, films) and the contributions these types make to the curriculum and school activities. The values were made concrete through a series of demonstrations at the different sessions of the conference.

A significant pronouncement was that scientific experimentations have revealed certain definite values for visual-sensory aids. Among the important values — as revealed by experimental studies and theses of the graduate schools of the country — are that the proper use of visual-sensory materials increases initial learning, effects an economy of time in learning, increases permanence of learning, aids in teaching backward children, motivates learning by increasing — interest, attention, self-activity, voluntary reading and classroom participation.

A second important general declaration

was that teachers do not know the various types of visual-sensory aids, their sources, standards for their evaluation, and techniques, for their use require special preparation.

It was the common belief of those present that effective instruction depends not only upon a knowledge of visual-sensory aids and their sources, but in the skill to use them effectively in instruction. The opinion was unanimous that this preparation is a responsibility of teacher-training institutions; and that the contribution which visual-sensory aids make to improved instruction justifies a requirement that every teacher in training in the public schools of the United States take a laboratory course in visual-sensory aids, and that some means be developed to train teachers in service in the proper use of visual-sensory materials. It was announced that Pennsylvania State Teachers Colleges have made such a course mandatory; it was also announced that several other states are about to do so.

Much stress was laid on the values of school journeys. Data were cited from experiments, and from reports of foreign countries which show that this medium of instruction is central in Great Britain, progressive European countries and Japan. Emphasis was placed on the fact that our country does not use its museums for instructional and learning purposes to the same extent as foreign countries. Objects-specimens-models enable pupils not only to see but also to handle materials which are being discussed, thus revealing such characteristics as three dimensions, coloring, weight, texture, etc. Museums have a wealth of materials that, if used, will

\* Report of the Atlantic City Visual Education Meeting, June 27 and 28, 1932.

enrich and vitalize subject matter. A closer cooperation between school people and museum officials will result in a wider use of museums and museum materials.

It was the consensus of opinion that if a course in visual-sensory aids be made mandatory on the part of every person preparing to teach in the schools of the nation; if superintendents of schools will encourage teachers in service to take such a course — either in extension or at summer schools; and if visual-sensory aids be used effectively in the school rooms of America, the next ten years will witness one of the greatest contributions to the improvement of instruction that has ever been made in the history of our country.

In the resolutions, adopted by the conference, it was recommended that the core of a course in visual-sensory aids should

consist of the following elements common to practically all subjects: research; historical background; psychological aspects and verbalism; projectors and projection; school journeys; objects-specimen-models and museum procedure; pictorial materials; still and motion picture camera techniques; blackboard and bulletin-board techniques; administering and budgeting visual materials; radio-vision; bibliography.

It was further recommended that the schools officials of the country be requested to encourage teachers in service to take a laboratory course in the use of visual-sensory aids wherever such courses are available; and that those responsible for national, state, and county educational meetings be urged to include the subject of Visual Instruction in the programs of the coming year.

## A LONDON INQUIRY ON THE CINEMA

The Chief Educational Inspectorate of London distributed recently to 28,280 children of 28 County Council schools some questionnaires on the impressions received by children after witnessing theatrical films.

Though the inquiry in itself, both in the matter of number of replies, and the form of the questionnaires is less important than the inquiry of a similar character organized in 1930 by the I. I. E. C., the returns, as published by the British press, are in themselves worthy of note.

Cow-Boy films proved popular with all the children, especially the young children.

War films and adventure films are popular with boys. War films proved to be especially liked by boys between 8 and 10, rather than by lads some years older. The girls were of a contrary opinion in this matter.

Mystery, gangster and similar films are much more appreciated by the boys than the girls.

Comedies and farces do not seem to be much liked by children between 11 and 14,

though they appreciate the comic element in adventure or detective films.

Documentary, real life films and travelogues, as well as films showing the life of animals, are rarely preferred by the junior members of the public. The reason for this, according to the compilers of the inquiry, is that such films are often shown at the beginning of a performance, and are therefore considered as films of small account.

Sentimental adventures or romances are distinctly disapproved of by the boys, though often the girls of between 11 and 14 show a marked preference for such films. The examiners of the questionnaires had, however, occasion to note in classifying the answers that the smaller number of remarks made in connection with films of this type was the result of a form of shyness or dissimulation.

What is clearly revealed as a result of the inquiry is that children prefer the talking film to the silent. Further, the running



comment in the sub-titles is not very easily understood by the children, who also definitely prefer English to American films.

In addition to these evidences of *preferences*, some other interesting observations are revealed through the questionnaires.

With regard to the moral content of the films, the examiners point out that they did not hope or expect children of tender years to possess any integral conception of the meaning of morality. They, in consequence, ignore what may appear immoral to adults, though this is no longer the case with young folk of from 15 to 18 years.

It would seem that the influence of the film drives young people to imitation. It is pointed out that often after having seen a film of adventures, the children have come to school with rulers and pencils stuck in their belts like arms. Such imitation, however, does not go beyond the limits of mere play.

Apart from this observation, which may be considered of small importance, it is noteworthy that the cinema does not seem to exercise any influence on the exterior conduct of children. *Very often the naughtiest child in the class is the one who never goes near the cinema.* It is, however, certain that the film leaves traces in the children's minds which can exercise an influence after a lapse of time. On several occasions educationalists have found in the minds of their students real treasures of knowledge acquired through seeing films.

The only really dangerous point is the impression of terror provoked in childish minds by terrifying films. Such impres-

sions are not easily forgotten, and even after some time and during sleep they can return and cause nightmares.

\* \* \*

These are briefly the results of the new inquiry which can be added to the knowledge derived from former inquiries and to those in course in various parts of the world.

Two observations are necessary. In the first place, it is again ascertained that the cinema does not exercise a depressing or exciting influence from the point of morality or instigate to crime the minds of the youthful spectators. Thus, once again, one of most serious charges brought against the film by theorists falls to the ground.

Secondly, it is stated that young folk up to the age of 15 do not possess the intuition and capacity of differentiating between immoral and moral elements to be found in the development of a film. This seems to be a rather risky statement. One does not know the type of film which the young folk saw before answering the questionnaires. One does not know consequently if there were any films of dubious or dangerous morality shown to the children. It is, however, certain that if the child has not the complete conception of good and evil possessed by an adult, the very daily life which he leads, often enough in contact with the sadder and less lovely sides of life, must teach him in a precocious way, at any rate in part, the meaning of evil and immorality. To intensify and render more detailed this knowledge by means of films does not seem either advisable or useful.

## VISUAL AND PRACTICAL TEACHING IN HOLLAND

*We think it desirable to publish this resumé of the report which the secretariate of the "Der Kindervrienden" foundation of Amsterdam has sent us regarding its objects, means, organization and working.*

The "Kindervrienden" foundation created in Amsterdam has various objects, among which may be mentioned practical and visual education by means of the film and slides,

and the organization of a museum containing collections of objects to be shown beforehand on the screen. It also seeks to arouse by means of photography and cinemato-



graphy interest in the beautiful and in nature and, as the name of the organization implies, to develop sentiments of humanity in children.

The installation of the foundation includes a small intimate hall with stage and seating for 60 children at the most.

The walls are adorned with drawings and pictures calculated to arouse the children's interest. There are episodes from the life of Robinson Crusoe, Baron de Crac, Gulliver and the Fables of La Fontaine carried out by the painter Albert Hahn. By means of the epidiascope, pictures are first of all shown, which will later be projected on the screen, with the idea of preparing the receptivity of the children, and helping them to appreciate what they see in the film.

After the cinema representation, the children are gathered together in the near-by museum and are shown the objects which were thrown on the screen, so that they can examine them as they are in real life. In order that their attention shall not be distracted by other near-by objects, as is often the case in museums, only the cases holding the objects to be studied are illuminated. The museum, which is installed in a most artistic manner, has painted glass windows illustrating man's principal qualities: beauty, work, strength, humanity, devotion, the idea of peace, etc.

The installation of the foundation includes microscopes, aquariums, pianfortes, gramo-

phones, etc. In the museums there are exposed various collections such as the flora of Holland and the Dutch Indies, coal and its products, iron and a fine collection of minerals, paper, etc.

The walls are covered with phrases and mottoes. Near the entrance, under a pictured gold sun is the phrase "Try your best to make the sun shine around you". In the projection room and the museums there are phrases and mottoes calculated to have an influence on the children's education and character.

Experience has shown that, although all the children take a lively interest in this visual teaching, it is especially those belonging to the less well off families who derive the most profit from it. Slides and the museums have proved very useful for teaching, even if the film has a greater attraction.

The installation cost altogether from four to six thousand florins, and the annual expenses amount to between 1500 and 2500 florins.

Each projection of two films and subsequent visit to the museum lasts two hours, and brings in to the foundation 10 centimes of a florin per child, although the ticket is not obligatory.

The foundation is ready to supply friends of the children of every country with all the information and indications that may be useful to them. It will also send its catalogue in Dutch.

### **"CHILDREN NOT ADMITTED"**

*La Patrie Suisse* of Geneva of June 11 last published an article by Walter Marti entitled "Children not admitted", which is worthy of being examined in some detail.

The author points out that in several legislations dealing with the control of the cinemas there exists a distinction which is revealed at once in the notices exposed outside the public cinema halls dividing the pictures into two classes, those to which

children can be admitted and those from which they are banned. The writer observes that this is a grave error, in the first place, because even in the case of those films to which children are admitted, it is possible theoretically to see certain shades of meaning or even actual elements of danger for child morality which render the distinction without practical value. In the second place, because today children are

thoroughly conversant with what life is in all its lofty or base manifestations, just as they have known, either directly or through the words of their parents the horrors and sufferings of war. To forbid them to see on the screen things they already know is an absurdity, and a form of hypocrisy, all the graver, inasmuch as we have not the force of will necessary to eliminate from our lives those forms of immorality and those horrors which we consider unsuited for our children, while we ourselves are ready at any moment to repeat them when it seems to us necessary.

Marti's argument is not a new one, but it is nevertheless worthy of consideration, because it touches one of the basic problems of cinema censorship: that, namely, relating to the admission of children to all pictures shows, or only to those judged by commissions or government or technical organs to be suitable for them and their particular psychology. The limitation implies undoubtedly a double consequence: it causes the children to desert the cinema out of the fear that all they will see will be more or less tame and insipid films, chosen for them according to special criteria; films in a word, made to fit an artificially created life *ad usum delphini*. The second consequence is to sharpen the desire and the sense of knowledge of the young people in the most dangerous manner, tempting them in a wholesale way to seek to defy the regulations and laws, and to enjoy the forbidden fruit, despite everything and everybody.

The opposite system implies another consequence: that of one hundred per cent liberty, which if theoretically admissible as just, is practically absurd.

Children and young folk, according to the writer of the article, know life in its more or less lofty expressions, on its good sides and on its bad ones, where the sense of duty and the most absolute purity towards the world is revealed. They know it also when it is infected with lower sentiments which bring man down to the level of the beasts. Such things are exemplified

in war films and films of passion. Since they know everything, they can see everything, without restriction or limit. So runs the argument.

But up to what point? The fact that their knowledge of the world is complete, as some maintain, does not prevent all those who have a sense of responsibility for the moral and spiritual life of children from understanding how far the ordinary life and common exchange of ideas with adults may be permitted.

No child should have a full knowledge of the sufferings and uglinesses of the world. A child has the right not to be considered a man before his time. He is entitled to an atmosphere of serenity and a vision of the good things in life. His approach to an understanding of sorrow should be gradual.

What will his future be like if his soul be grown old and saddened before its time? Shall we not in this way fill the world with a series of old children, untempered by the battles of life, which they will not have had the chance to combat and dominate with all the force that derives from self-criticism and self-command learnt as a logical lesson of the passing years and the gradual awakening of the spirit?

It is an ill thing if life today gives or demands of the child more than he ought to give. This is a wrong which does not justify the premise of a necessity.

Marti's argument, if it does not seem logical on this point, has, on the other hand, a serious foundation from another point of view. He examines the question whether it is advisable to prepare special performances for children, to which they should be exclusively admitted. Not so much from the moral point of view, as on account of the particular psychology of the child and its possibilities of understanding and intuition, which are quite distinct from those possessed by an adult.

Apart from the legislative systems today in force, which have been more than once examined in the pages of this review, we may refer to what was written in our num-



ber of March 1930 on the matter of social problems.

An inquiry carried out by the League of Nations, the results of which were summarily reported in the number of October 1929 of the *Revue Internationale de l'enfant* (pp. 302 and 715) concluded :

a) children do not like films for children, where the author takes too low a view of the capacity and intellectual level of his youthful public ;

b) Far West films seems the most attractive ;

c) in general, films which please adults also attract the children ;

d) children under 15 are bored with love stories ;

e) despite the surprise of inquirers, children show a noteworthy preference for beautiful things ;

f) an infantile public, however impressed by the film, does not forget that it is merely a fantasy ;

g) the most appreciated films are those travelogues which illustrate the life of children in the various parts of the world.

The inquiry proposed :

1) the creation of a series of afternoon performances with programmes suitable for children, to finish early.

2) travelling cinemas to give shows to children in the villages and small centres ;

3) the organization, in cooperation with Child Protection Societies of permanent instructive cinemas in the big cities (*L'Enfant et le cinéma* in *Revue Internationale de l'enfant*, Vol. VIII, No. 46, p. 46 and 706, etc.).

Edgar Leroy is of the same opinion. "Showing children" he writes, scenes situations and sentiments unsuitable to their age but more adapted to adults, one runs the risk of falsifying their ideas. The director of a country school pointed out to me recently that children accustomed to frequent the cinemas in the company of

their parents begin to lose their interest in the documentary films shown them in the schools, just as young people allowed to indulge in the reading of sentimental novels cease to take an interest in more serious reading.

"It must be repeated once again : special films are required for children. Badly made propaganda films are useless as are films for adults mutilated for minors, where, for instance, they are shown — with the supposed purpose of combatting such vice — the habits of cocaine fiends, or where they can witness Biblical scenes in canvas or cardboard settings or madonnas represented by women of quite different character. To make children's films really interesting, they must be prepared with just the same care, perfection and conscientiousness given to the manufacture of commercial films for adults".

No "cinema for children" then, but rather films made according to the same technical and artistic rules of any moral film for the general public. Films in a word that do not give the dangerous and repellent idea that they have been mutilated, and censored out of all sense and meaning. Such pictures for children should be shown in the afternoons, while the evening hours should be left free for the exhibition of any kind of film. It should be understood that children are not admitted to evening performances in any case, thus doing away with the useless and suggestive advertisements lamented by Mr. Marti.

This seems to be the best solution of the question, and one that allows minors an enjoyment that does not in any way bring the risk of evil to the child mind.

"Have you the love that knows not bitterness nor impatience, which finds its holiest and most beautiful occupation in giving itself in sacrifice to the new soul coming into life?"

(H. HOTZKY. *The Child's Soul*).



## **A VOICE MADE BY SCIENCE**

### **W. E.'S NEW FILM THAT DESCRIBES THE ARTIFICIAL LARYNX. THE DUMB SPEAK**

Western Electric have added to their library of non-theatrical pictures, a medical film illustrating the wonders of the artificial larynx, a W. E. invention that restores the power of speech to those who have had their larynx surgically removed or whose vocal chords have become paralysed.

Entitled "The Voice that Science Made" the picture illustrates the functioning of the human vocal chords followed by a comparison and description of the working of the mechanical larynx. The closing sequences depict examples of the instrument being used by genuine subjects, well-known business men and public speakers, their names being given in the commentary which accompanies the picture. The speech which is "manufactured" by this ingenious de-

vice possesses a singular distinctness, and this is clearly recorded on the film.

The history of the development of the artificial larynx is interesting. Although now forming one of Western Electric's regular products, the device was not perfected with a view to providing a source of revenue, but was marketed as a humanitarian gesture. The invention was made, when, after years of telephonic research, it was realised that there would be some need for such an instrument; it was therefore developed and W. E. have since made it available at a nominal price to people suffering from the infirmity.

The appearance of the instrument in use is no more unsightly than the majority of deaf aids, whilst its operation is simple and can be mastered in a very short time.

## **SUMMARY OF REPORTS OF THE AMERICAN FEDERATION OF ARTS**

This cultural organization, which has a membership of some 6000 broadly distributed throughout the United States and elsewhere, reports that despite the loss of 2252 members and subscribers during last year, the position of the federation continues flourishing, for the loss of members was more than made up by the acquisition of new ones. The Federation has at present, according to the annual report issued by Mr Grant H. Code, Director, 657 members and 1652 subscribers to the magazine run by the association, "The American Magazine of Art".

Like all other organizations of an altruistic and educational character, the American Federation of Arts has had its progress and development impeded by the financial conditions prevalent throughout the world. One cannot cut down the incomes of spenders and givers without reducing the where-

withall of those who have either something to sell, or are accustomed to receive. This state of things has undoubtedly laid a heavy burden upon the President and those responsible for financing the work of the Federation. However, the Federation, in its various cultural and educational activities has more than marked time. It has progressed, if slowly, this year.

One of the outstanding experiments made by the Federation during the past year was that in connection with educational art courses for the Boys' Preparatory Schools, conducted on behalf of the Federation for a period of three or four months by Mr E. A. Park under a special appropriation, set aside from the Educational Fund, of \$ 15,000 provided last year by Mr Pratt. Mr Park took five exhibitions provided by the American Federation of Arts, among which was

one consisting of reproductions of drawings made by Rockwell Kent as illustrations for *Moby Dick*. Enthusiastic cooperation on the part of the head masters of the schools was reported.

The major project of the Department of Advisory service during the past year, however, has been that of directing an extension programme at the Telfair Academy of Arts and Sciences, Savannah, Georgia. Moving pictures of objects which it was desired to illustrate or impress on young minds were included in the programme. In addition there were exhibitions of pictures and lectures sometimes illustrated with slides and moving pictures.

Among factors in the success of the work, must be noted the full sympathy and cooperation on the part of the President, Mr Ellis and the intelligent support of the local committees as well as assistance given by newspapers.

Perhaps even more significant are the reports which have come from the Board of Education, the supervisor of art, and the principals and teachers in the public schools. For the experiment three schools were chosen. The work done in the schools this year took the form of projection of moving pictures of processes, and illustrated stories of art and artists borrowed from the Metropolitan Museum.

## **CZECO-SLOVAKIA AND THE FILM**

### **Quotas for imports.**

The ministry of Commerce has published a decree according to which six permits to import a foreign film will be given for every national film made. As the permit costs 17,500 Czech crowns, each national film will thus receive a subsidy of 105,000 crowns. These permits can be obtained by the exhibitors' agencies directly from the Czecho-Slovak producers. In any case, the exhibitors are allowed the choice of purchasing permits to import, or participating directly in the national production. The total quota for the year has been fixed at 180 foreign films.

### **Reform of Cinema Laws.**

The cinema trade in Czecho-Slovakia is interested in the recent reform of the cinema laws, which were originally enacted in 1912. The ministries of Commerce, the Interior and Public Instruction have already taken steps to enforce the new decrees, which have been long awaited, as soon as possible.

### **Czechoslovak-Yugoslav film collaboration.**

A new grand cinema theatre has recently been opened at Zlim. The projection hall is installed in a modern building measuring 43 metres by 40 with height 12 metres, capable of seating 2580 people. The new hall, which is one of the largest in Central Europe, was built through the initiative of the well known business-man Thomas Bato, who died recently.

### **New Sound Machines.**

The firm of V. Kalar of Modrany, near Prague has been experimenting for some time a new sound-registering machine of its own construction. The designers, Messrs Bulanek and Necasek state that the patent rights will not cost much, with the consequence of rendering a reduction in the cost of films likely. Experiments so far have been most promising.

### **New Sound Projectors.**

The manufacturer Flechta of Prague, inventor of the Cinephon sound-register-

ing machine, which works without noise or a cabin of any kind, has built a new projection machine which is not liable to any patent dues. The projection of a series of sound films of various producers has shown that this machine gives a perfect reproduction of sound. The mechanical means is cheap to use, and this signifies that even small cinemas will be able to install sound films.

In these days a contract has been signed, in Prague, between the A-B-Film, Ltd., and "Jugoslovenský prosvetný film" which is a Yugoslav film company, working under the direct patronage of the State and having for its president the former Yugoslav premier, Mr. Mihajlović. The con-

tract just signed is of great national, cultural and economical importance for both countries; it practically means the mutual exploitation of Czechoslovak and Yugoslav films and the systematic exchange of all important news-pictures. Further, there is a clause in the contract which emphasizes the possibility of making in the new A-B sound studios in Barrandov not only Yugoslav versions of Czech films but also that Yugoslavia can produce there its own original pictures. The realization of this contract is acclaimed in Czech and Yugoslav papers as the first step in establishing the Slav film collaboration, and it is hoped that even Poland and Bulgaria will be soon interested in this matter.

## THE SECOND INTERNATIONAL COMPETITION FOR THE BEST AMATEUR FILMS

The second international competition for the best films by amateurs will take place at Amsterdam in December 1932.

The competition is restricted to reduced size films of 16 mm and 9.5 mm format, and is exclusively open to the Amateur Associations of each country.

Each country is entitled to present only one scenario film in the two permitted formats and one documentary or real life film or travelogue, in the two formats allowed. In countries which have more than one amateur association desirous of taking part in the competition, the associations in question will proceed to some form of eliminatory competition.

The competition is not offering any prize, but will name the winner of:

a) the best scenario film of 16 mm;

b) the best documentary film, travelogue, etc. of 16 mm;

c) the best scenario film of 9.5 mm;

d) the best documentary or travelogue film of 9.5 mm.

The winners will receive a medal recording their victory.

The jury is to be composed of representatives of the competing nations, of personalities of the international cinema world, and literary men and journalists of the international cinema press.

Associations intending to compete should make known their intention in writing not later than the end of October 1932 to the Nederlandsche Smalfilmliga, Ocievaarslaan 8, Eindhoven, Holland.

The society promoting the competition hopes that the third international competition to be held in 1933 will take place in one of the winning countries of the present competition.



## EXAMINATION OF CHILDREN'S HEARING

The School Board of Walthamstow, a suburb of London, has acquired an audiometer from the Western Electric Company of the type known as "4 A", which is supplied with 24 receivers. In using this apparatus, the children of Walthamstow can be periodically given hearing trials, and those with defective hearing, who, in consequence, are unable to derive full profit from their lessons, will be given medical attention.

A number of other school boards in England are considering the advisability of purchasing audiometers.

\* \* \*

During a conference held before the Manchester section of the British Medical Association, Mr A. G. Ewing expressed

the hope that the medical faculty would consider the best methods suitable for examining the acoustic capacity of children in the schools. He paid a compliment in this connection to the audiometers manufactured by the Western Electric Company, which the speaker stated he had himself used in the course of his studies on hearing. Mr Ewing declared that he had tried several audiometers of this type, but had finally decided in favour of the type known as "2 A, oscillatory".

In the recent report of the British National Institute for the Deaf, we find a report on the audiometers of the Western Electric Company. This statement contains details of the work carried on during the last two years. The Institute itself used the type "4 A, microphone".

The BILDWART furnishes information on all questions bearing on Cinematography, it organizes and spreads film activities in the domains of Science, Art, Popular Education, Religion, Child Welfare, and Teaching ~ ~

# ***"Der Bildwart"***

***(The Film Observer) Popular Educational Survey***

Monthly Illustrated Review of the German Cinematographic Association, the Reich Union of German Municipalities and Public Utilities. The "Bildwart" Supplements:

"FILMRECHT" (Cinematograph Copyright);  
"PHOTO UND SCHULE" (Photo and School);  
"BILDGEBRAUCH" (Film Uses);  
"MIKROPROJEKTION";  
"PATENTSCHAU" (Patents' Survey).

**This Review is recommended by the German Educational Authorities**

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# “CINES” Sound Film Studios

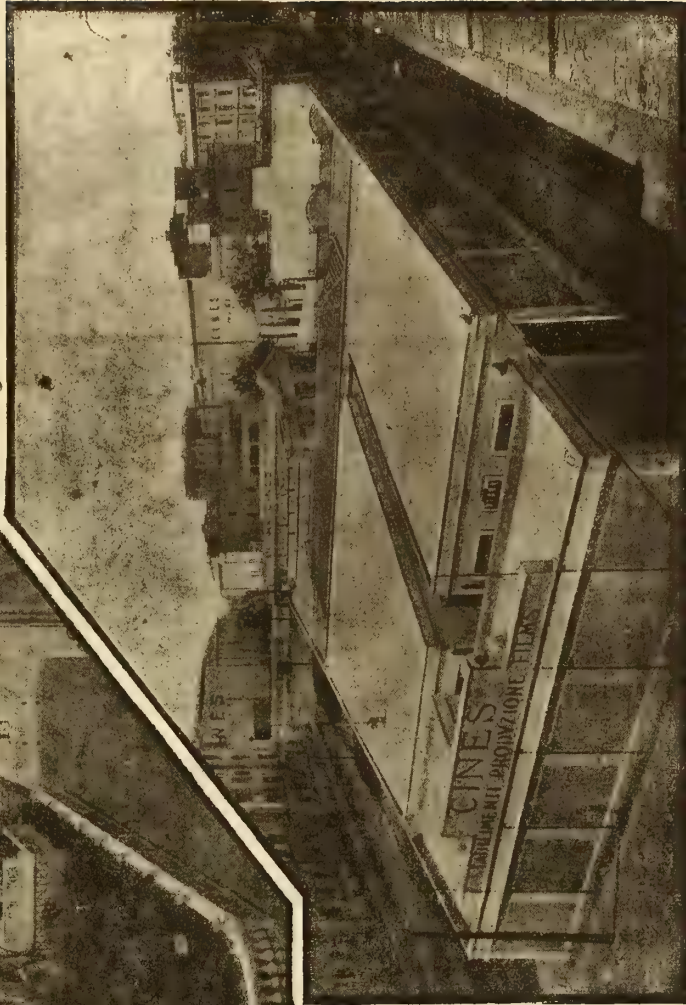
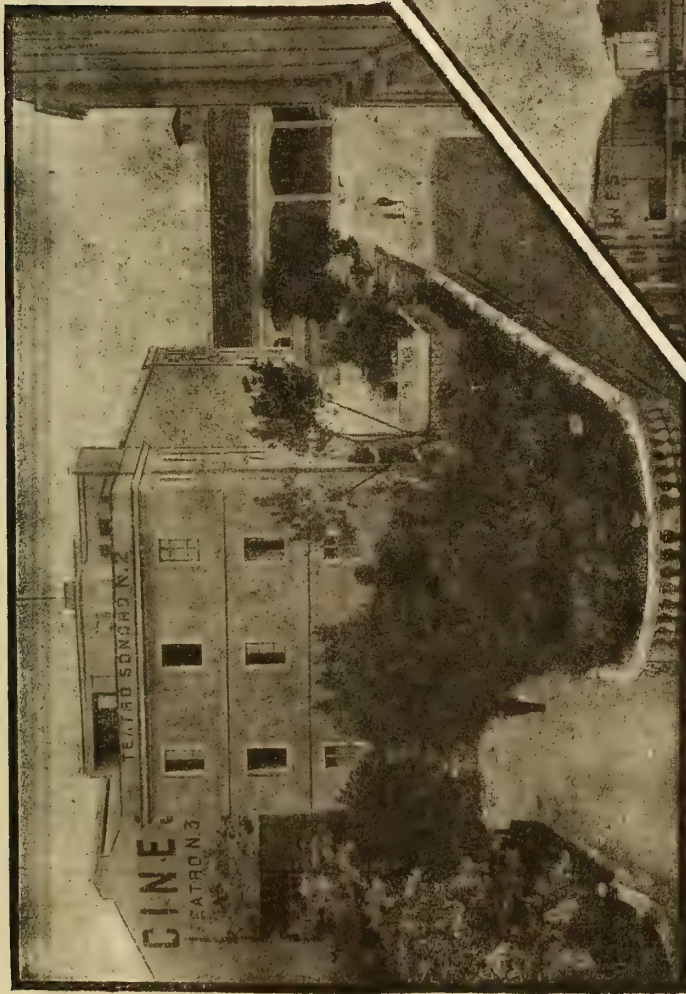


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### THE WESTERN ELECTRIC COMPANY AND THE INTEGRAL REPRODUCTION OF SOUND

Mr. J. E. Otterson, one of the chief executives of the companies selling Western Electric sound reproducing machines recently made some interesting statements to the London press regarding "integral sound reproduction". The new discovery to which the foregoing phrase refers has been made by Electrical Research Products Inc., and represents both for the disc and the film an important step forward.

As far as the film is concerned, the new improvements are so important, in Mr Otterson's opinion, that in a cinema, where the acoustics are good, it is no longer possible to make any distinction between the sound reproduction of a phono-film and the music of the orchestra or the words of the actor which the film is mechanically reproducing. Up to now, both sound registration and reproduction have been really operating in their early stages of development, from the point of view of both science and music in so far as results have been obtained. The improvements announced under the designation of "integral sound reproduction" are as much head of present day sound reproduction as the talking films of today are compared with those of five years ago.

We are following at the present time, stated Mr Otterson, a series of practical experiments which have already given results that can be immediately applied commercially.

At the present time, the quality of registration is superior to the quality of reproduction. We can register on the sound track of the film remarkably high frequencies which the reproducing apparatus cannot render perfectly.

The change will be readily remarked when the new system of "integral sound reproduction" has been generally installed. The improvement in the audition will be very considerable, as the following figures show. Today registration does not exceed 6500 periods a second, while the reproducing apparatus does not surpass 4500 periods. The new system of "integral sound reproduction" will carry the maximum of registration and reproduction to 8500 periods. The ideal would, of course, be to be able to reproduce sounds of 12,000 periods, which is practically the limit of audibility for the human ear, but, generally speaking, the maximum of 8500 periods may be considered a satisfactory limit for the entertainment provided by the cinema.

In the matter of gramophone discs, it may be said that this system of registration, thanks to vertical registration methods, has a quality superior to that of the sound film, but before the question of a return to the gramophone system of sonorizing films can be thoroughly considered and possibly applied, the difference between the film and the disc will have been levelled up, and the film with the photo-electric process will have regained its lost advantage. The laboratories of the Western Electric Co. are of the opinion that this will come about within the next six months.

Mr Otterson added that many cinema halls should undergo a careful examination with the object of improving their acoustics, which in some cases are so bad as to lose the advantage deriving from the improvements in sound technique.



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## ***Review of periodicals and newspapers***

### **Social Aspects of the Film.**

In an article entitled "Romance in Crime and in Pictures", George Z. Medalie makes some interesting observations on the cinema and criminality. He states among other things, that if crime were shown in the cinema in a sinister light, films of this type would lose their interest for the public. (MOTION PICTURE HERALD, New York, 4-VI-1932).

Judge H. S. Mott of Toronto states that child criminality has diminished by nearly half between 1927 and 1931 despite the enormous development of the cinema, which some people wrongly seek to make responsible for crimes committed by young folk. (THE FILM DAILY, New York, 1932).

Raymond Berner deplores that a new attempt seems to be going on to attract the public to the cinema with films of doubtful morality, and concludes that in the cinema's own interest, producers and renters should show greater respect for public morality. (LA CINÉMATOGRAPHIE FRANÇAISE, Paris, 2-VII-1932).

### **Documentary Film.**

The O. C. E. N. has organized a competition for a film scenario on the legends, popular festivals and games of the North of France. (L'AMICALISTE, Lille, June 1932).

The Sowkin of Moscow has produced some new documentary films, including: "The Switzerland of Siberia", a film showing picturesque and little known places in Siberia; "On the Frontier", a film illustrating a trip from Baku to Batum and "Blood of the Earth", a picture of the Kara-

kuma desert. (GAZZETTA DEL POPOLO, Turin, 10-VII-1932).

Taking as his starting-point an article in *Radio Magazine*, against the present news-reels, Hubert Revol, makes a further protest of his own against these news picture films, because, he asserts, that instead of giving a real and exact picture of the world, they falsify it. Revol urges that news-reels be presented in such a way as to provide a means of information and education. (CINÉ-SPECTACLES, Marseilles, 10-VII-1932).

The Tourist Propaganda Cinema continues to make big progress in France. After the films "Armor" and "Au pays breton" on Brittany and the film "Dieppe-Newhaven" two new films on Normandy are announced. (L'AMI DU PEUPLE, Paris, 12-VII-1932).

The Swiss *Schul und Volkshochschule* (National and Scholastic Cinema Institute) has produced and exhibited under the title of "Die Kergottsgrenadiere" the first national film. The film story develops its action in the Vallois canton which the picture illustrates and reveals, dealing especially with popular traditions. (FILM KURIER, Berlin, 15-VII-1932).

### **Religion and Film.**

At Olten, in Switzerland, a meeting of the Swiss Catholic Popular Union took place under the chairmanship of Abbot Carlier of Geneva in order to discuss the question of the cinema. The following proposals were agreed to:

1) To create a federation of the Swiss Catholic cinema halls,



2) To draw up a petition to the competent authorities urging that each nation exercise a film censorship.

3) To invite the Catholic papers to use greater prudence in publishing advertisements of cinema shows. (OSSERVATORE ROMANO, Vatican City, 21-VII-1932).

### **Cultural Film.**

According to the well known writer G. R. Cooper, the public taste is now turned towards historical, scientific and documentary films. (THE FILM DAILY, New York, 3-VI-1932).

In sections 7 and 8 of an article on the material required for teaching natural sciences in liceum and colleges, the author deals particularly with apparatus for micrography and film projections. (L'UNION DES NATURALISTES, Paris, No 2 of June 1932).

The Austrian Association of middle school professors for the employment of slides and films organized in May and June, in connection with the *Osterreichischer Bildspielbund*, a course of lessons on the projection of reduced format films ((16 mm and 9.5 mm). The large attendance at the courses showed the interest which the middle school professors have for the reduced size film. (LICHTBILD UND FILMDIENST, Vienna, No. 6-7, 1932).

The Association of German educational film producers (Bund Deutscher Lehr und Werbefilmhersteller) has laid before the Prussian ministry of Science Arts and National Education a request that teaching films should be subjected to the same treatment as cultural films in so far as regards the total or partial exemption from entertainment tax. (*Deutsche Filmzeitung*, Munich, 8-VII-1932).

### **The Scientific Film.**

DIE KINOTECHNIK of Berlin of 5-VI-1932 publishes a report on some cinema films

of the aurora borealis made by Engineer Brüche of the Institute of Researches of the A. E. G. of Berlin.

The studies carried out by the Ross Institute on marsh life have been filmed by a member of the Institute. The film, produced in reduced 16 mm size, shows the development of the marsh mosquito and the methods for recognizing it. (MOVIE MAKERS, New York, No. 6, of June 1932).

In an article entitled "Fortschritte in der Nordlichtphotographie" professor Karl Störmer of Oslo mentions the progress obtained by the use of photography and cinematography in aurora borealis research work. (FORSCHUNG UND FORTSCHRITTE, Berlin, 10-VII-1932).

In MOVIE MAKERS of New York, (No. 7 July, 1932) Mr Bucher gives some useful advice for obtaining good films of total eclipses of the sun based on his own work in connection with the eclipse of August 31 last which was visible in many parts of the world, and notably in the United States.

Dr. J. R. Gill has produced for the use of dental students a film on making a porcelain tooth crown. (MOVIE MAKERS, New York, No. 7 of July, 1932).

### **Hygiene and the Film.**

As a result of the charge made at a meeting of English film operators that projection cabins are sources of tuberculosis, the U.F.A. of Berlin declares that nothing of the kind can take place in Germany, where the installation of the projection cabins is made with every care for hygienic methods and the personal safety of the operators. (LICHT-BILD-BÜHNE, Berlin, 28-VI-1932).

The CINÉOPSE of Paris (No. 155 of July 1932) announces that an excellent educational and propaganda film against alcoholism

has been shown in Paris under the auspices of Professor Letulle, member of the Academy of Medicine and President of the National anti-Alcoholic League. The film was entitled "L'Héritage qui tue la race".

The same review announces that M. J. Tourame-Brézillon, director of the Afric Film is at present busy in making an anti-tuberculosis propaganda film at the Preventive Cure Establishment of Cap Matifou and the Heliotherapeutic Camp at Duera in Algeria.

Le CINÉOPSE of Paris (No. 155 of July 1932) publishes an interesting article by Dr Foveau de Courmelles on "the Cinema and Hygiene", in which the author maintains that all the advances in hygiene, whether considered from a general or a special point of view, ought to be popularized by means of the cinema.

### The Didactic Film.

In an article on "Systems of Study in ancient and modern Greece", Mr. G. D. Spangler stresses the utility of visual didactic means for study. (EDUCATIONAL SCREEN, Chicago, No. 6 of June 1932).

Continuing his series of notable articles on the teaching film, M. Colette gives some excellent practical advice on the making of good teaching films (LE CINÉOPSE, Paris, No. 155 of July 1932). In the same issue there is a brief but interesting report of the educational film in France by M. Michel Coissac.

### Cinema, Taxation and Legislation.

A decree was published in Czecho-Slovakia on June 3, last which makes it obligatory for the sub-titles and running comment of films to be in Czech. (INTERNATIONAL FILMSCHAU, Prague, 30-VI-1932).

DIE KINEMATOGRAPH of Berlin of 7-VII-1932 publishes a comparative list of the

customs protective tariffs adopted by the various countries against the import of foreign films.

The bill for the Sunday opening of cinemas in England was approved by the House of Lords by 53 votes to 23. As a consequence of this bill, 5 per cent of the Sunday cinema takings will be set aside in favour of the British Cinema Institute, which is at present in course of formation. (TODAY'S CINEMA, London, 8-VII-1932). The House of Lords rejected the proposal to limit Sunday cinema shows to exclusively educational films. (THE DAILY FILM RENTER, London, 7-VII-1932).

The Directors of the Austrian National Council have agreed to proroguing the contingent law until August 19, 1934. (FILM KURIER, Berlin, 9-VII-1932).

The ministry of Commerce in Czecho-Slovakia has fixed the contingent quota at 1 to 6 so that in future only six permits for importing films will be given in return for the production of one Czecho-Slovakian film. In order that this ruling shall not produce a diminution in the receipts of the National cinema fund, the cost of import licenses has been increased from 15,000 crowns to 17,600 crowns. (LICHT-BILD-BÜHNE, Berlin, 11-VII-1932).

In order to encourage the formation of a great national cinema production centre at Istanbul, the Turkish government has lifted the customs dues on the necessary material which will have to be imported from abroad (*Il Messaggero*, Rome, 15-VII-1932). It would appear, however, that the Turkish government intends to place a limit on the import of foreign films. (IL CINEMA ITALIANO, Rome, 15-VII-1932).

### Film Censorship.

The Belgian senator de Brouckers declared in the course of a speech made at Geneva

that the various governments, ought to exercise a less strict control over the theatre, radio, books etc. He disapproved the whole idea of censorship. (THE FILM DAILY, New York, 7-VI-1932).

### **Statistics.**

The EDUCATIONAL SCREEN of Chicago (No. 6 of June 1932) publishes some interesting information of a statistical nature on the employment which the churches make of the cinema for religious and moral purposes.

### **Industrial Film Teaching.**

A film has been made at San Diego in California for teaching drawing as applied to mechanics. (EDUCATIONAL SCREEN, Chicago, No. 6, of June, 1932).

### **Industrial film.**

The Atlas Educational Film Co. will show a series of documentary industrial films at the International Century of Science Exhibition, which will open in Chicago in 1933. (EDUCATIONAL SCREEN, Chicago, No. 6, of June 1932).

The Moscow Sowkin has finished a film of general culture called "The manometer No. 2 and the Telegraph. (GAZZETTA DEL POPOLO, Turin, 10-VII-1932).

### **Workmen's Accidents.**

"Red Hell of the Kaniksu" is the title of a film which shows the methods adopted by the Forest Service of the U. S. government against forest fires. (MOVIE MAKERS, New York, No. 6 of June 1932).

The *Berufsgenossenschaft für die Eisenhandel* of Berlin has made a film on avoiding accidents for workmen in its workshops. (DE VEILIGHEID, Amsterdam, 15-VII-1932).

Mr. R. P. Currie is at present engaged on the production of a film for the Department of Commerce of the U. S. government to be called "The Coal Loader". The film shows the best methods as recommended by the Department for securing the safety of workers in the coal mines. (MOVIE MAKERS, New York, No. 7, of July, 1932).

### **Producing Films.**

The awakening of national sentiment in Egypt has led to the making of Egyptian sound films. The Mior National Bank is interested in the enterprise. A studio has been built at Cairo where only Egyptian actors and actresses are employed. As has been done in Russia, the Egyptian films are intended to show especially the life of local country populations in their real aspects. (FILM KURIER, Berlin, 9-VII-1932).

### **Exhibitions, Congress and Meetings.**

Photographs are being exhibited at the Berlin Exhibition (Joachimthalstrasse 7) as well as films and film cameras dating from the early days of the art. We see pictures of some of the actors of today when they were only supers. The early difficulty of scene directors, producers, operators, architects are exposed and a number of other drawings, models and photographs.

There are special stands devoted to medical and biological films. In a cinema hall built according to the style of 1905, films of the early days are shown and commented in an amusing manner by the lecturer on Schmidt.

The exhibition was organized by the cinema author Edouard Andrés, who is also publisher of the periodical FILM UND FOTO of Günther Lenhardt. The organization by Paul Voigt is excellent. Erwin Wolfgang Nack of Berlin, whose series of artistic photographs "Poesie der Nacht" has enjoyed great success, has put forward a plan to enlarge the film and artistic side of the exhibition.



## **Technique.**

THE AMERICAN CINEMATOGRAPHER of Hollywood publishes in its June number a series of articles of a technical character especially on the value of sound and colour in cinematography as introduced by J. F. Westerberg; on the shape of images, on the principles of sensitometry and its applications and on the optical part of projectors of 16 mm.

In THE CINEMA of London (6-VII-1932) we notice several articles and notes of a technical character of great interest. Among others may be mentioned: "Rectifiers or Rotary Converters?" by J. C. Clewes; "Projectors and Efficiency" by Charles H. Champion; "Guide to Depth of Focus" "Advantage of twin Loud Speakers", and "High Class work by Silent Recording".

## **The varied Film Life.**

Sydney Kent Director of the Fox Film has stated in an interview that the abuse

of dialogue has cost millions to the film industry, and that it becomes necessary to reduce wordage to the strictest limits. (TODAY'S CINEMA, London, 14-VI-1932).

THE DAILY FILM RENTER of London (20-VI-1932) foresees that shortly 2000 feet will be the standard length of films.

## **A photographic competition.**

The contrasts existing in modern life will present numerous difficulties to the historians of the future, and it is difficult for us who live through the events of our epoch to establish their due proportions and pass judgment on them. It is therefore better to let the facts speak, and to register them like documents through the lens of a camera.

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CÜRLIS Dr. Hans, *Director of the Institute of Cultural Research in Berlin, President of the Confederation of Cultural and Instructive Film Producers.*

DESTREÉ Jules, *ex-Minister, Vice-President of the I. C. I. C.*

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# **THE IMPORTANCE OF CINEMATOGRAPHY IN BIOLOGICAL RESEARCHES AND ESPECIALLY IN CELLS AND CELL CULTURES**

By **Prof. Dr. W. Kolle,**  
**Prof. Dr. K. Laubenheimer,**  
**Prof. Dr. Hildegard Vollmar.**

Biology, the science of life, has not only the task of seeking to understand the conditions of existence and the manifestations of the life of organisms, but also that of determining the duration of the phenomena which develop either in organisms or in any of their parts or elements, as, for example, modifications in the form of cell life.

For some time now apparatus has been in existence capable of registering the beginnings of such phenomena and the duration of their development, but it has hitherto been impossible to obtain in any definite fashion a complete picture of the work of the organisms and the modifications of their shapes, and at the same time reproduce such picture. Isolated pictures, taken at more or less distant intervals, were only capable of reproducing the state of the organism at the actual moment of the picture, that is in one single moment of the development of the phenomenon, and it was therefore necessary to make a mental picture of the preceding and subsequent development through all its various stages. The mental conceptions of such phenomena which attempt to complete the process of development are notably full of hiatuses and depend on a subjective attitude in which fantasy has a predominating part.

It is thanks to the invention of cinematography that it has been possible to fill up these hiatuses in representing life as movement and modification of the forms of an organism. It is interesting to note that in its beginning cinematography took the direction of attempting a scientific analysis of the movements of man and the animals. (Muybridge, Anschütz, Marey). Later cinematography has been almost exclusively used as a means of amusement for the public, and only in more recent times has once again been utilized for scientific researches and experiments. This evolution of scientific cinematography, and especially microcinematography, is subordinate to the fact that in this particular field, the work to be taken in hand required a serious intellectual effort, and no little difficulty in constructing those special apparatus which we possess today.



The principle of cinematography consists, as is well known, in decomposing or analysing a movement by means of photographs in a great succession of pictures of the animated object. By this method, the impression of isolated images or pictures builds up over again in our brain which is the seat of our visual sensations the movement which corresponds to the real movement. In order that the movement may appear in this natural and perceptible rhythm, the release of the photograms must take place at a rate of between 16 and 18 a second, both for making and reproducing the picture.

Thanks to this principle and its application, it is possible to reproduce in pictures which faithfully mirror nature the movements and modifications of shape of an animated object and project them in a room capable of containing a certain number of spectators. When a phenomenon takes place in too short a period of time for it to be understood in all its particulars by the spectator in one projection, it becomes possible to make several copies of the film, each one of which has the same value. In this way, the same phenomenon manifesting itself rapidly on the film can, when repeated, appear again and again before the spectators' eyes in any way that is desired, so that the spectator can fix the images in his mind and recognize the smallest details of a complicated process.

Again, cinematography gives us the possibility of registering like a document to be shown at any time and containing every detail of every movement, observations which could otherwise only be rarely made, either for some defect or fault in the object itself, or in the necessary material or the preparations.

When the development of a phenomenon has been registered at the rate of 16 or 18 photograms a second, and the film is projected at the same speed, the rapidity of the succession of the pictures corresponds to the rapidity animating the object under examination. The movement on the screen appears quite natural, and, from this point of view, the cinema is not in a position to register or show more than an attentive observer can see with the microscope. It is however, true that phenomena appear much more distinctly in projections, which for one thing is due to the enlargement that comes from the optical means used. The objects so seen are infinitely more easily recognizable.

Nevertheless, cinematography and micro-cinematography especially cannot develop so as to become a precious aid for biology until their technique is able to supply automatic installations capable of multiplying or reducing at will the registrations of pictures. For example, certain phenomenon take place among bacteria and infusoria so rapidly that the eye cannot follow all the movements, but the new cinema technique which can make 100 photograms a second comes in most useful here. When the film is projected

at a normal speed, the movements appear to the spectator to be slowed down, so that their various phases can be exactly followed and analysed. This kind of high speed registration is called accelerated taking of pictures.

On the other hand, when the phenomenon has so slow a development that it cannot be perceived in continuous fashion by microscopic observation, as often happens in growth phenomena and cell movement and division, it is possible to increase at will the interval between photograms. If the film is allowed to run through the projector at a normal speed of 16 to 20 photograms a second, the impression of an accelerated movement is obtained. The real duration of the movement is reduced in the reproduction and these low frequency registrations are called slow motion cinematography.

The following table shows the relation between the number of photograms per second and the slowing down or speeding up of the movement during the normal speed projection.

Number of photograms per second		Slowing down or speeding up	
160 . . . . .	1	slowing down	10 times
80 . . . . .	1		5
48 . . . . .	1		3
32 . . . . .	1		2
16 . . . . .	1		Normal speed
8 . . . . .	1	speeding up	2 times
4 . . . . .	1		4
2 . . . . .	1		8
1 . . . . .	1		16
1 . . . . .	2		32
1 . . . . .	3		48
1 . . . . .	4		64
1 . . . . .	5		80
1 . . . . .	6		96
1 . . . . .	8		124
1 . . . . .	9		144
1 . . . . .	10		160
1 . . . . .	15		240
1 . . . . .	20		320
1 . . . . .	30		480
1 . . . . .	60		960

” speeded up registration

slow motion picture taking

When the phenomena of movement of growth or cell culture to be registered with micro-cinematography develop with great slowness, it will be necessary to use the system of slow motion registration, that is leaving

between pictures an interval of more than one-sixteenth of a second. Each second will increase the rapidity, of the movement one-sixteenth. The duration of the interval between each image is determined by the rapidity of the movements of the micro-organisms and by the degree of enlargement

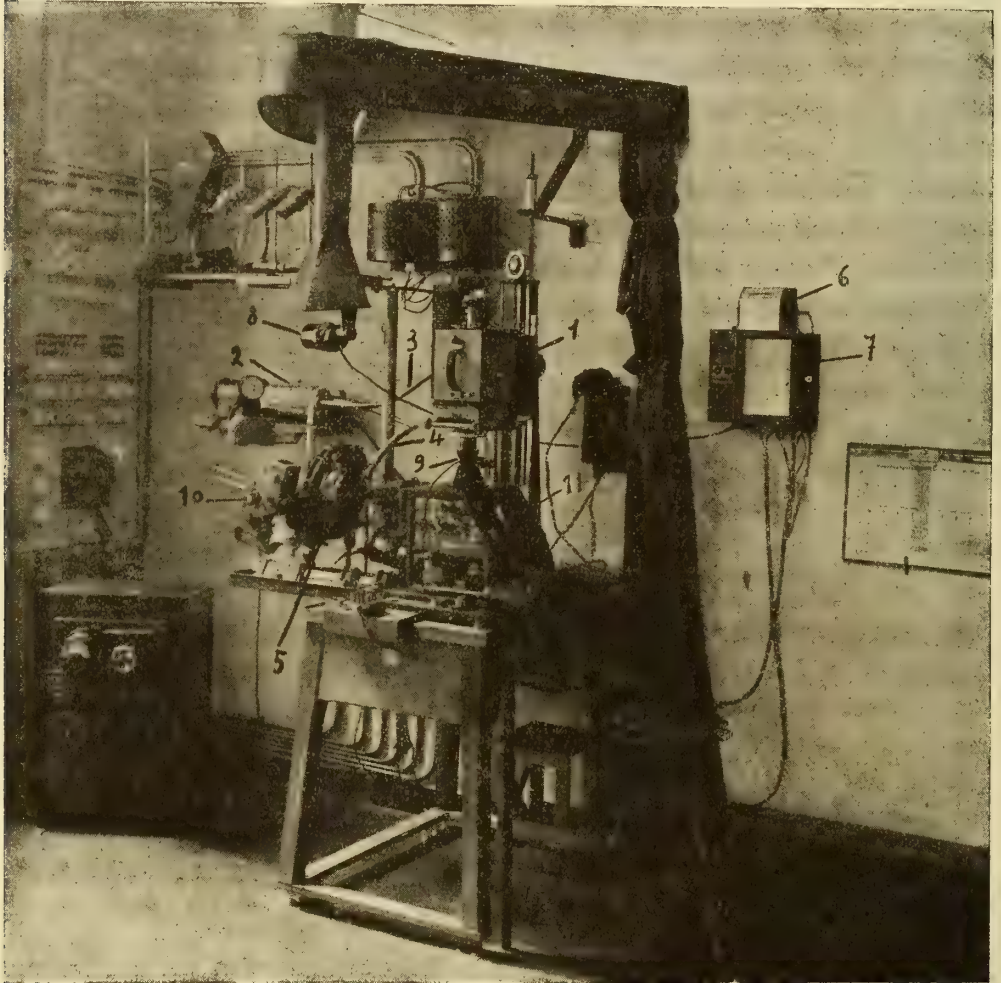


FIG. 1.

it is wished to attain. For a powerful enlargement, there will be more reduction than for a small enlargement. The brief description that follows is only dealing with the slow motion camera as invented and carried into effect by E. Leitz at Weltzar and by Askanianwerke of Berlin of the firm of Georges Speyer. This apparatus has proved itself excellent even for the most difficult pictures. \*

\* The numbers found in parenthesis in the description refer to those indicated in Fig. 1.



For cinema camera we use a normal Askaniawerke machine made to hold a 120 metre film. It moves on a vertical track placed above the microscope. A balancing weight permits of moving it up or down as desired. It also has a support which permits of it being used on its side, and its operation and placing in position of the film is very easy in this position. The vertical track on which the camera can be moved is attached by a strong spring, the tension of which can be regulated. By means of the tension in this spring, the bottom of the camera which bears on the spring does not carry the weight of the camera, and does not therefore transmit extraneous vibrations to the microscope. Again, in weak enlargements, that is when the illumination is sufficient, the aperture of the microscope can be placed directly on the film. In connection with this, there is in the back part of the camera a little aperture which in the normal position does not allow any light to reach the film, allowing at the same time the possibility of observing the picture as on a smoked glass screen when the rubber shutter of the aperture is displaced by the pressure of the eye.

The movement and rotation of the film in the camera are provided for by two different mechanisms. The first consists in a motor working cog-wheels which allow of the movement being reversed. <sup>[1 and 2]</sup> The movement of the wheels is conveyed by means of inter-connected soft belts, one of which works the registering apparatus, <sup>[3]</sup> and the other a disc placed between the microscope and the lighting. <sup>[4]</sup>

Besides regulating the illumination, this second shutter has also the task of protecting the microscopic preparation against an excessive exposure to the light, only allowing the luminous rays to filter for the time necessary for each image. <sup>[5]</sup> In the latest machines of the Askaniawerke this filter consists of two discs, each of which has a round aperture of the diameter of the light ray. Between these two discs and operated by a motor, a third disc turns, one section of which forms an aperture capable of being regulated at will by means of a small lever.

A second lever permits the synchronization of the disc's movement with that of the exposure shutter of the camera. A filter can be placed in front of the apertures of the fixed discs or smoked glasses of various types. By means of change-speed gears, and without modifying the number of rotations of the motor, the movement of the two transmissions can be regulated from 16 photograms a second to two photograms a minute.

When the speed is less than 2 photograms a second, it is advisable to use instead of the procedure indicated, a machine which does not put into

operation the lighting supply and the camera except at the moment of taking each photogram. Microscopic cultures are therefore not subjected to the action of the light except at the actual moment of making the pictures. To be able to do this, a controlling apparatus is required, a chronometer,<sup>[6]</sup> which with the assistance of relays,<sup>[7]</sup> to begin with, operates the light supply, and then when the latter has reached its maximum intensity, operates a small motor<sup>[8]</sup> which makes the camera handle turn. Again, it is possible to slow down the picture-making in relation to the degree of strength of the light, which is of considerable importance when it comes to using lamps which light slowly. This slow motion picture camera permits the use of intervals of 15, 20, 30 and 40 seconds, of 1, 2, 5, 10 minutes and of several hours.

The microscope is a Leitz with double observation device. A lens is in the eye-rest<sup>[9]</sup> and a prism directs 3 per cent of the light towards the observer's eye and 97 per cent towards the film, so that the material can be observed even during the taking of the pictures, which permits of regulating and, if desired, improving the enlargement. The eye-rest of the observation device shows the image through a net of small lines, which allow the field to be regulated and corresponds to the superficies of each photogram. The field is regulated by means of the eye-piece.

For the study of cell structures of a particularly delicate character, such as the mitochondria, the nature of which in cell life is still unknown, illumination against a dark background is particularly important, because it allows the use of condensers with a completely dark background which have the greatest illuminating power, like Zeiss's cardoid condensers or Leitz' mirror condensers. In order to take cinema pictures of small drops on a dark background, condensers with long focal extension are indispensable.

In order to observe an action of intervention in cell life, such as the injection of medicated substances into the cells or in their vicinity, or for a mechanical action on separate cells or a group of cells, a micro-manipulator installed in the microscope is necessary. In the experiments to which reference will be made, we used a Chamber micro-manipulator made specially for us by the Leitz people.

In micro-cinematography, only powerful electric lamps can be used as light supply, because the exposures for the pictures at normal frequencies, and still more so in the case of those made at higher frequencies (in speeded-up picture-making) are extremely brief.

In slow motion pictures, the lighting can only be of the duration a few seconds. Pictures on a dark background require lamps with a high potentiality. For making pictures on a light background, and for slow-motion work on dark backgrounds, low voltage lamps that are easily found will be sufficient. For example, the special Leitz lamps with an aplanatic collector of 5 volts which stand a current of 6 amperes. When an arc lamp <sup>[10]</sup> is used, it is advisable to use also a low voltage lamp, like that indicated for the illumination during the focussing in order not to subject uselessly the microscopic subject matter to an intense light, which might be harmful for it. The light from this accessory lamp falls on a mirror placed so that it casts its reflection directly on the microscopic material. A light pressure on a lever switches out the low voltage lamp and places the mirror in position, so that the arc lamp casts its light in turn on the microscopic material at the moment of the picture-making.

The lenses must be heated. Lenses of the Eisenberg type, made by the Leitz people are indicated in this connection. They can be kept at the desired temperature by means of an electrical heating system. Since the preparations placed under the microscope may be subjected to variations of temperature, as a result of the radiations of heat waves that cannot be regulated, the entire microscopical part of the apparatus is placed under a small glass dome which maintains a constant heat. <sup>[11]</sup> In cinematography, which is photographic reproduction of movement, the scientific results obtained can only be briefly dealt with in a few words. Nevertheless in the following pages I will endeavour to indicate with some brief descriptions and with the aid of photograms taken from films the most important facts revealed by cinematography. This does not mean that I propose to give an explanation of the developments, transformations and functions which have been from time to time registered by the microscope.

Cinematographing live cells, such as the white corpuscles of the blood can be done without accelerating the movement at the moment of projecting in order to make their activity and their various transformations more apparent to the spectator than through direct microscopic observation. The movements of the leucocytes are so slow, that in order to observe them it is necessary to engage in a lengthy and accurate observation without any interruption. On the screen, however, the cells are so tremendously enlarged by the projection (from 100 to 200 times) that their movements are developed and accelerated to a corresponding extent. The same phenomenon can be noticed in the flight of an airplane, which seems more rapid when seen close



than far off. The phenomenon of the phagocytes is excellently seen in micro-cinematography.

Although micro-cinematography can, without the assistance of the slow motion camera permit us to improve our knowledge of cell life and

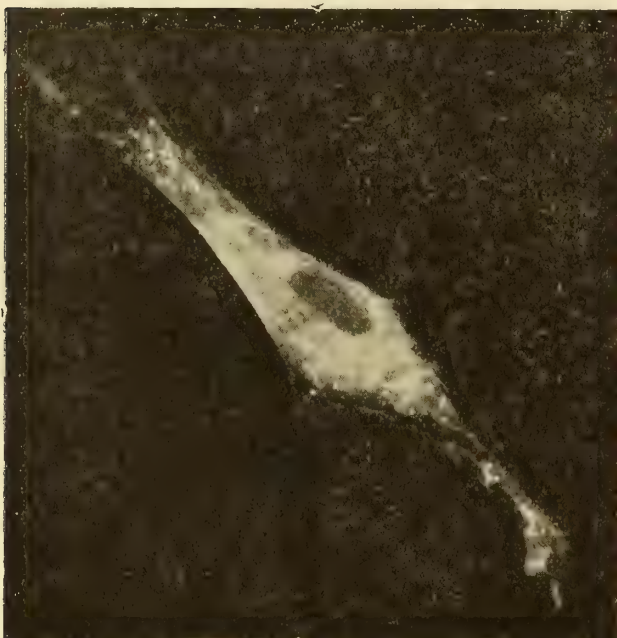


FIG. 2.

activity, the slow motion camera makes it possible for us all the same to gain fresh knowledge which would doubtless escape direct microscopic observation, because the phenomena of activity under examination develop too slowly to be perceptible to the observer. By means of the slow motion camera it has been possible to establish that the activity of artificially cultivated cells is not dissimilar from that of cells taken directly and immediately from the

body, from which the others were removed. Micro-cinematography with the slow motion camera has a special value in the examination of the complex

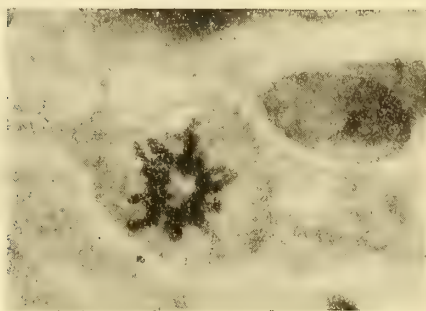


FIG. 3.

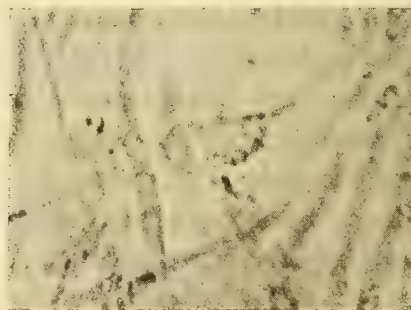


FIG. 4.

phenomena which takes their origin from the reproduction of the cells by section. Thanks to micro-cinematography, we have been able to discover that certain kinds of cells, as for example, the small mobile cells which have

extremely rapid movements reproduce themselves only by splitting up into two or three without the intervention of chromosones. With regard to the intervention of the chromosones, in figures 3, 4 and 5 can be seen cultures of cells coloured with hematoxiline which show the formation of chromosones in various stages of growth. In the film it is especially interesting to observe the phenomena produced and the movements of the cells. When a cell prepares to divide itself, it loses part of its activity and becomes round. The equatorial plane can be seen forming, round which the chromosones gather, tending to break up and then through a greater activity of the cell the division takes place. If one of the edges of the cultures is placed in the field of visibility, the cell will be seen to leave it in a few hours. The increase does not only take place through self-division, because each new cell increases in volume.

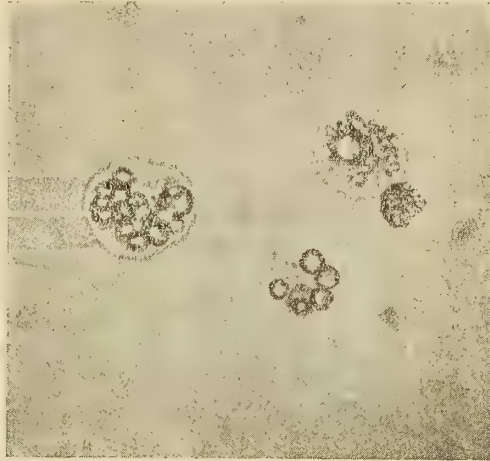


FIG. 5.

As to the influence of chemical substances on isolated cells, Hortega's cells in culture have provided us with an admirable subject for purposes of study. Costero (1) has explained very well why we must give up the idea of probing the details of the activity, characteristics and importance of these cells in the special function they have in the life of the nerves and the brain. In addition to their mobility, Hortega's cells undergo notable changes in their shape, accompanied by the formation of pseudopodicel appendices around the body. Under the microscope, these appendices seem like lashes moving in every direction. Slow motion micro-cinematography has succeeded in giving us some indications of their real nature.

In the successful photograms, we see that the body of these cells is surrounded by a fragile membrane of almost equal diameter with the cell, which it propels through undulatory movements. In numerous points, this membrane splits producing the eye-lash effect. The phenomenon is quite different from that of the pseudopodicels of the amoebae and the lashes of bacteria.

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(1) COSTERO. *Studien an Mikrogliazellen (Hortegazellen) in Gewebekulturen von Gehern*. Arb. a-d Staatinstitut.

A whole series of alcaloid substances has been placed in connection with these cultures, and the results micro-cinematographed. Among the numerous researches made in this field of science, we will only mention those which demonstrate precisely the difference between the effect on the exterior and the interior of the cells. The experiment was organized so that with the aid of the little jet of the micro-manipulator, the substance was first of all injected in a cell, and then a second time into a culture. If, for example,

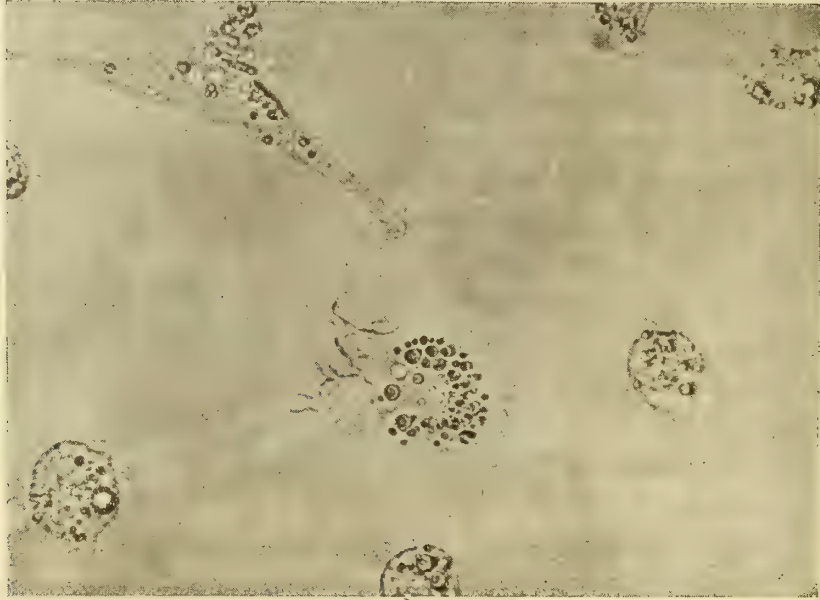


FIG. 6.

we inject in a cell a solution of pilocarpine, the activity of the cell is, to begin with, completely arrested, but after a few minutes, the activity recommences, and even shows a marked acceleration. If, on the other hand, we inject pilocarpine into a culture, in which the cell lives, the reaction is diverse. The cells come together, roll up and the influence of the pilocarpine on the superficies of the cell kills it.

As to the other alcaloids which have been used on Hortega's cells, we will only refer to curare and morphine. Curare diluted in the proportion of 1 to 10,000 and placed near the cells arrests their activity and kills them. Morphine at the same strength and similarly injected, provokes an acceleration of the cellular movements, but it has not been observed that this drug produces evil results.

Micro-cinematography has also given interesting and practical results



on the influence of the various rays on cultures of cells extracted from normal tissues as well as from tumours. It will suffice to quote the two following experiments.

Röntgen rays have not produced notable evil results on cultures of cells taken from a rat's sarcoma. Only when their intensity was increased the pseudopodics which before had been very active, became round and motionless and showed a strong granulation. From this point on the cells did not manifest any further activity, nor any growth when the action of the rays had ceased.

The cathodic rays, after an action of 50 seconds, on a cell culture of sarcoma produced on the cells the same effects as the increased Röntgen rays. The cells rolled up and ceased all activity. The cathodic rays did not kill all the cells, however, for 48 hours from the exposure to the rays some live cells reappeared in the culture. It required a radiation lasting 80 seconds to kill all the cells.

Summing up, it may be stated that micro-cinematography is an excellent method for biological research into cells and cells cultures. Numerous phenomena which occur in cells and near to cells can only be examined with the slow motion camera, especially when their development is so slow that direct microscopic observation is impossible. They can be studied by means of the slow motion camera which will allow of all their phases being carefully watched. The powerful enlargement of the projection makes it possible to examine with great exactness a very large number of details. There is also the advantage that a considerable number of persons can witness the projection. The first condition for serious work in this field is the use of first class optical material which should be constructed with a knowledge of all modern technical advances.

*(Translated from German).*

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# CORE OF A VISUAL-SENSORY AIDS PROGRAM

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The purpose of this report is to submit to the Department of Visual Instruction of the National Education Association a "Proposed Core Course in Visual Instruction", as developed by a committee appointed by the Organization for that purpose.

The report is divided into four major parts. It deals with (1) the significance of the report, (2) how the course was developed, (3) some insistent declarations, and (4) the course itself.

The title of the report embodies several significant implications. Only two of the implications will be mentioned here. *First*, it indicates that visual instruction has become an integral part of the school curriculum. Visual Instruction teachers and school administrators no longer need argue for a visual-sensory aids program. It is an accepted reality. The problem now is to determine those common elements of the course and perfect a suitable technique for carrying out the program. *Second*, it indicates that the merged Department of Visual Instruction and National Academy of Visual Instruction contemplate carrying out the far reaching resolution set forth at the Los Angeles meeting of the Department of Visual Instruction. namely :

"*Resolved* ; That the Department of Visual Instruction of the National Education Association earnestly recommend that a course in Visual and Other Sensory Aids in Teaching be required of all persons preparing for the profession of teaching and that teacher-training institutions in every state be required to organize and offer such courses beginning with the scholastic year of 1932-1933".

The suggested "Core Course in Visual-Sensory Aids" represents the combined judgments of the leaders of visual instruction in the United States as to "What a Core Course in Visual-Sensory Aids Should Contain".

A tentative outline of a "Core Course" was submitted to twenty-seven visual instruction teachers in a total of twenty-one states, representing all sections of the United States. The letter which accompanied the outline asked that the person go over the material and add or delete anything his judgment dictated. Eighteen usable replies were received. In addition, the available mimeographed and printed courses of study in visual instruction were used in making the final tabulations.

After the replies were in, the tentative outline was set up and a tabulation of frequencies of the common elements for the course was made. This, then, gave a representative topical outline for the core course. It is based upon what is being done at the present time, and in addition, some elements to be introduced within the near future.

Content and method of all school subjects are the product of an evolution through,

(1) authority and opinion, (2) speculation, and (3) research. Visual instruction is no exception to this rule. In many places and in a variety of its phases, visual instruction is in the first stage. In other places and in certain phases, it has arrived at the third stage. The ultimate goal is to determine scientifically, by research, the content and technique for all the various phases of visual instruction.

While the submitted replies are "judgments", these judgments in many cases are based upon research studies made by the various individuals submitting the suggestions and criticisms. They, therefore, lend weight to and assist in justifying the elements included in the outline of study.

If visual instruction is to maintain its present standing and to take the forward strides warranted, a determined stand must be taken upon certain questions. From this point of view, the following declarations are made :

1. The initial, core course in visual instruction should be mandatory and every teacher in training for public school work should be required to take a laboratory course in visual-sensory aids.

2. The course should carry three semester-hours of college credit. In the conduct of the course, due consideration should be given to (1) Philosophy and psychology of visual-sensory aids, (2) a technique for their use, and (3) skill in the use of the various visual-sensory aids.

3. The Department of Visual Instruction of the National Education Association is justified in an aggressive program which will see, within the next decade, a core course in visual instruction in every progressive state.

4. A course for Directors and Supervisors is in the offing ; and special courses, such as "Visual-Sensory Aids in Science", etc., will become popular.

5. As other courses are developed, the core course as a separate course should be insisted upon as a pre-requisite for the special courses.

I. — *Name of Course : Visual-Sensory Aids in Education* (Core Course) 3 hours per week, 3 semester hours.

#### II. — *General Description of the Course :*

This course is based upon the philosophy that sensory experiences and mental activities parallel each other in the learning process. Visual and other sensory aids, therefore, should hold a major place in the teaching of practically all subjects and on all levels of learning. To be a well balanced course and of the greatest value to prospective teachers and teachers in service, it should give training in and an effective technique for the use of all types of visual-sensory aids. This core course should be mandatory on the part of every person preparing to teach in the public schools. The course is designed for the preparation of teachers of the various subjects, and should consist of those elements common to practically every subject.

#### III. — *Objectives :*

1. To learn the meaning of the common terms used in visual-sensory education. Give the student a concrete and meaningful vocabulary.

2. The development of skill in selecting the suitable teaching aids from those available for the teaching of a specific subject, or subject of a grade.



3. The developement of proper technique for the efficient use of all the various teaching aids.

4. To provide the prospective teacher with a body of knowledge as well as to direct acquaintance with useful sources of information which will be helpful in the teaching of the various subjects of the curriculum.

5. To give the prospective teacher an understanding of the psychology underlying the visual-sensory aids concept.

6. To give training in the organization of the various visual-sensory aids for the various subjects so that such aids may be on hand available and usable in the classroom.

7. The development of a projection technique which will assure an efficient use of all the teaching aids.

8. To give some understanding of administration and budgeting problems involved in the visual-sensory aids program.

9. To acquaint the prospective teacher and the teachers in service with minimum standards for visual-sensory equipment ; and standards for evaluating the various visual-sensory aids.

#### IV. *Method :*

The lecture-demonstration, discussion, and laboratory method will be used throughout the course. Certain phases of the work can best be presented by the instructor in lecture demonstration form. Other phases lend themselves to other types of teaching. Projects suitable for the various grades will be worked out by the group. Emphasis will be placed upon suitable methods of presentation and ways of further stimulating the interest of the students. The student will be taught how and when to use visual and other sensory aids. Maps, specimens, objects, models, the blackboard, projectors, slides, films, field trips, etc., will constitute the materials of the course.

#### V. — *Outline of the Course :*

1. Research-Summary of investigations.

2. Historical background.

3. Psychological aspects and verbalism.

4. Projection and projector techniques.

Still and motion ; housing, care, operation.

5. School journeys.

Organizing, conducting, checking results.

6. Objects-Specimens-Models.

7. Museum procedure.

8. Pictorial materials.

Standards for evaluating, mounting and filing pictures.

Housing and care of stereographs.

Making lantern slides.

Mending films and film-strips.

Housing and care of slides and films.

Techniques for pictorial materials.

9. Apparatus and equipment.
10. Representations.  
Maps, charts, digrams, etc.
11. Miscellaneous.  
Exhibits, sand tables, pageants, etc.
12. Photography.  
Still and motion picture camera techniques.  
Film, lantern slide and film-strip camera techniques.  
Developing films, plates, and making prints.  
Making blue prints.
13. Blackboard and bulletin board techniques.
14. Administering and budgeting visual-sensory materials.
15. Radio-vision.  
Apparatus, procedures, programs.
16. Bibliography.

# DUBBING

By Eva Elie.

The problem of dubbing or duplicating a film, which it is useless to set forth in this note, continues to arouse everywhere the liveliest controversies. It is a most admirable subject for dissipating apathy, reanimating discussion and proving to the readers of newspapers or cinema review that criticism is never asleep.

What is it that its enemies charge against dubbing?

A serious accusation ; that the listeners hear certain words, while the lips of the actors seen on the screen are engaged in pronouncing others.

This is true, but it is becoming less and less true. The progress of the sound film, due to the union of the cinema and the theatre, is continuous. There have already been screened films which satisfy all the demands of both sight and hearing from every point of view. The German version of a Metro Goldwyn Mayer film "Die Freunde Mutter", played by American artists, is an example. Wallace Beery and Marie Dressler play the leading parts, which, when dubbed, give, as far as the speech goes, the exact impression of listening to any Hamburg sailor or any German woman of the people. However the actors are seen, whether in close-ups or long shots, the words pronounced in German by their doubles correspond perfectly to the lip movements of the personage on the screen talking in English. The difficult moments have been overcome by showing the actors in profile or making them speak from a distance.

In his paper, "Informations Cinégraphiques", Jean Pascal speaks of another dubbed film which has succeeded perfectly, namely "The Brothers Karamazoff", adding, however, that the dubbed film must always be considered an expedient, to help out the momentary deficiencies of the French production.

This point of view, though casting disapproval on the dubbed film, placing it on the level of a tolerable substitute, is more to the point than all the accusations and noisy protests used against dubbing which charge it with being a brain-muddling, incomprehensible mixture, a device insulting to the public, and so on. At any rate, I propose to plead the cause of at least one section of the public which desires that dubbing should continue. There comes to mind the case of that charming, American actress, with the sweet, gazelle-like eyes, who, through the sound film, instead of allowing us to hear a musical voice such as her appearance would lead us to expect, startled us with a rough, rusty, almost timbreless voice. The result was a martyrdom even for the most indulgent section of the public, while for the artist, it was suicide, or at least moral suicide and as far as Europe is concerned for the actress's fame as a star. In this case, would it not have been much better to perform a work of charity for both listeners and artist, since, after all, art is a mixture of illusion and lies, and to dub her voice, lending, her one such as the public wants to hear, and one suitable to her appearance and part?



The process of dubbing, as I understand it, requires fine taste and an acute sense of physical and vocal accords. It requires great skill, also, because the public ought to be kept in ignorance of the subterfuge as it is of other film devices, and rightly so, since the purpose of them is merely to add to the attractiveness of the picture. It would now seem that anonymous dubbing is no longer possible, because the French Superior Cinema Council has decided that "no dubbed film can be allowed unless the work of post-synchronization has been carried out in a studio or studios situated in French territory and unless it is shown to the public "*without any attempt to disguise the fact that it is a dubbed film, carrying the indication of the country where it was originally made the names of the artists who acted originally in the picture and the names of those who dubbed the parts*".

In this fashion, the problem seems definitely settled, but not in the best way possible.

\* \* \*

There is also the question of the sub-titles or running comment printed at the bottom of the picture as was done, for instance, in "Sonny Boy", and is still done with success in some modern films as "Girls in Uniform". I recognize that this method seems right when we are dealing with dramas or comedies of a *typically national* character, which cannot, without becoming ridiculous be taken out of their natural living framework. We cannot, for instance, imagine a Bancroft, in "Chicago Nights" speaking French, or any other language save the slang of Chicago bandits. Nor can we imagine a Napoleon speaking with the accents of a dweller in Whitechapel.

\* \* \*

A third system is to substitute some artists by others, and to make as many versions of the picture as it is desired to issue editions of the same. This method places in relief the various characteristics of the races, unless there is an attempt to secure a uniformity of style and a modelling of the successive artists on the actors who make the first version. The contrasts thus obtained are not without interest.

In the film "L'Opera de Quat ' Sous ", it is easy to define the points which divide two mentalities and two diverse methods of feeling and revealing such feelings. Charles de St Cyr in "Semaine à Paris" though we no longer see his name in connection with the piece — wrote a careful study on this film which went to show that while in the French version of Pabst's picture the two principal actors Préjean and Florelle accentuated the satirical side of the film, illustrating it in a French spirit, in the German version, the actors, taking their roles more seriously, gave a certain dramatic heaviness to the piece, which was much appreciated beyond the Rhine (1).

We may classify with this type of film "Arianne, Russian Girl", with Elizabeth

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(1) One wonders why "The Beggars' Opera" was not filmed in English with English actors, who would have been able to render more exactly the inner sense and spirit of this English piece.

Bergner in the German version, and Gaby Morlay in the French edition. The plot here could develop in any country, seeing that the little Russian student might go to any foreign university, and as a consequence, speak the language of the country where she was residing. It would have been a good plan to choose for the part of Arianne a real Russian girl, since it could not be supposed that either a French or a German actress could find in their spirits that indefinable sense of life of the Russian soul, which is generally referred to as Slav charm.

Summing the matter up, if we cannot condemn outright the methods of dubbing at present in use, which after all permit us to see and hear foreign works of art which is an international thing itself and only capable of improvement by contrasts, we must at least exhibit great prudence in choosing the persons to carry out the dubbing. We should safeguard the national character of the film as far as possible, because it is one thing to translate a book, and a very different thing to present a film in a language different from the original language of its makers, when such a film has about it all the evidences of its originating country.

Film adaptors ought to have much tact and a wide knowledge of ethnography and psychology.

*(Translated from the French).*

## WHOLESOME FILMS FOR CHILDREN A GREAT AND GROWING NEED

By **Florence Jacobs**

It is not easy to realize at the first casual examination the tremendous influence which the motion picture of today exerts upon the child mind, yet investigators are agreed that motion pictures constitute possibly, if not actually, the greatest influence moulding the thought of the rising generation.

Of course, no one can reasonably demand that all motion pictures be constructed to meet the needs of the twelve year old child. The primary purpose of motion pictures is entertainment for the mature, and certain of life's problems and situations — perhaps not just the thing for juvenile observation — must be picturized, if we are to have any drama in our photoplays. If all pictures were made for the adolescent mind, the grown-ups would not patronize the theatres, and if the theatres had to rely for their maintenance upon the patronage of children, they would soon pass out of existence. I think every thoughtful person will accept that situation.

What is the reason that motion pictures have such a tremendous influence upon the child? One of the most important reasons of course, is because the child mind is so impressionable, so susceptible to the thousands of stimuli which daily make themselves felt on our growing children. In the plastic age, the child is engendering ideals, morals, and aesthetic values, unconsciously building the foundation for his life's philosophy. Because the motion picture registers its impression visually, it has a strength and influence far stronger than the influence of written matter or oral teaching. Some say the visual impression is five times stronger than the impression one receives from reading. This applies to grown-ups as well as to children, but we may readily see that the minds of children being plastic receive a terrific impact from the force created by moving pictures.

Another important reason why the cinema is such a powerful influence is because of its accessibility. Any child walking home from school must run the gamut of enticing posters in his neighbourhood, and the admission prices being low, it is not very difficult for children to save enough money to attend the picture show once, if not two or three times a week, where he or she may be seated in a luxurious theatre chair and loose himself or herself in the land of dreams and imagination which the films offer.

Movies are entertaining, and of course that is the chief reason why they have such a great influence upon our youth. Children have a tendency to classify their existence into those things which are "fun" and those which are not "fun". Movies naturally come under the first classification, and that gives them a tremendous advantage over school, reading, listening to lectures or concerts or any other items which are usually,



classed as "no fun". It is a known psychological fact that the plastic mind of the child retains images and impressions more vividly than does the adult mind, and the most difficult subjects can be made very attractive to them by use of the screen.

The child is a hero-worshipper and therefore it is essential that he be given real heroes to worship. He loves adventure, mystery, thrills, and the two-gun man appeals to the average boy and a modern drama to the girl, rather than fairy tales. Adventure can be clean and lose none of its thrill or fascination. Heroes can be fine and manly and not be weak, and pictures can be interesting, exciting and character-building for the child.

Of course our great need today is for a larger number of wholesome films for children. We need pictures with a gleam in them, a call to higher things with chivalry and romance which appeal to all of us. A good motion picture for children should present first of all beauty, and it should lift the child out of himself, with the lifting up that is the aim of all creative art. It should impart useful knowledge of the world, its beauty, art, history, science, literature, etc., and sordid, ugly facts of life should not be shown.

Pictures in which kindness to animals is exhibited, and pictures in which courage, honesty, reverence and tolerance are interspersed with adventure, humor, romance, principal and honor will appeal to children, and at the same time inculcate the proper ideals.

I think it is quite necessary that we teach children how to appreciate and judge pictures, their plot with a view to discovering their logical denouement, cast, photography, etc., etc. We should provide a time for a discussion of the movies, if possible in the home, classroom or library, and I am looking forward to the time when such a department will be a part of a child's study in school. It depends almost entirely on what children are being shown and taught now whether or not they will make of this world a better or a worse place in which to live. Is it not important then, that their ideals be held as high as good books and pictures can hold them? Consequently there is a need for constant vigilance in production to see that only pure metal is poured into the mould.

We need good pictures for children. A movement to tell stories wholesomely and sanely would seem to me to promise very beneficial results properly influencing the lives of children. It is one of our country's great needs.

It is not for the children of today alone that we want to create taste for the good in pictures and in life, but for the children of generations to come. The motion picture can enrich and elevate children's taste and standards or do the other thing. The cultivation of discrimination will make them eliminate the unworthy and take pride in upholding standards they are not ashamed to see branded as American.

In the final analysis, the home must bear the ultimate responsibility for the movie going habits of its children. The task for all people, especially for organized forces, is that of forming good citizenship, and the motion picture industry with its audience of millions daily, is one of the greatest potential forces. If the impressions made, ideals formed and trends determined by pictures are such as to implant respect for national ideals, observance of law, sanctity of home and integrity of character, then the world will look upon motion pictures with gratitude and thanksgiving, and to this end, every effort should tend toward the study of the child in its relation to the motion picture.

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# I. I. E. C. Inquiries

## PUBLIC ATTENDANCE AT THE CINEMA

The problem of public attendance at the cinema has always been one of the chief considerations of those who are interested in social questions connected with the film. To consider if and how the phenomenon of the cinema is manifested *extensively* means, as a matter of fact, considering it in its *intensity*. Either the film is a source of culture and education for the masses, or it is a cause of danger. In either case, the degree of public attendance at cinemas will be an informative element and a stimulant to those states of well-being or spiritual ill health which may become tomorrow the determining cause of an increase of intellectual culture or a moral degeneration of the people.

Statistics show some very remarkable figures regarding the attendance of the public at the cinema halls. To limit our inquiry to one nation only, America, it is calculated that 150 million spectators frequent the cinemas every week. How many of these spectators are minors, and how they are divided among the sexes is not known exactly. In any case, it is certain that the number of minors must be very high indeed. The workman and the employee rarely go to the cinema on working days. They have other and more serious matters to think of. The fatigue of their work makes them prefer rest or other forms of amusement which help to give back strength to the body.

Children, on the other hand, have the cheapest and most varied forms of amusement ready for their habits and desires that it is possible to imagine. The child can choose, especially in the cities, from the various film programmes that which is best suited to his inclinations and his spirit.

He does not care for the theatre, which requires a certain cerebral effort except when it descends to the level of a *pochade*, or to the tiresome banality of ordinary commonplace existence. He is by nature the enemy of lectures, concerts and all other manifestations of intellectual life. The only competitor of the cinema for children is gymnastics. There are no other attractions having even in appearance or partially, any spiritual value.

This is the essential motive, on account of which all persons or bodies which regard safeguarding the souls of minors as the basis of their activity are much occupied in examining the phenomenon of public attendance, which they study and consider carefully in the light of statistics in order to be sure that such attendance may not be a peril in itself.

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The Rome Institute has set itself the task of discovering the practical value of the question by means of its questionnaires and the replies from interested parties (1).

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(1) The questions framed in the questionnaire were as follows :—

1. Do you go often to the cinema?
2. What class of cinema do you usually frequent? Popular? Medium class? Luxury class?

### The Statistics of the inquiry.

As has been stated in the case of other inquiries and referendums published by the international review, the data that follows refers solely to cinema attendances in Italy. Reports referring to other countries will be published in due course.

The conclusions to be drawn from the inquiry can be deduced by the readers from the figures and statistical tables shown in the previous study on the subject. In any case, there is a brief summary of the figures at the end according to the criteria which the I. I. E. C. has thought fit to follow, as the result of its researches.

The phenomenon remains what it is. The Rome Institute does not presume to be in a position to formulate a definite thesis on the matter. It offers the study as a contribution of work and thought to the difficult task of making a picture of our social life.

The questionnaires, distributed to the 742 elementary, middle and technical schools comprised in the referendum, totalled 24,000.

*Positive Questionnaires.* — dealing with all queries in the inquiry numbered 18757. Other answers have been eliminated, either because they were entirely negative to the group of questions prepared, or because they contained erroneous, incomplete or otherwise unclassifiable indications.

It may as well be pointed out here, once and for all, that a numerical correspondence between the figures of the questionnaires (children questioned and number of positive replies) and the figures of the individual questions, even in the matter of the occupational categories of the parents, is impossible. Not all the questions were always answered, and sometimes more than one reply was given. In the first case, the returns have taken into account the individual positive replies; in the second case, when the double replies appeared interesting, account has been taken of them in the various queries.

For example, several children and young persons stated that they frequented both popular cinemas and those of a medium category, without considering that the question put forward by the I.I.E.C. was concerned with the habitual nature of the frequenting, and required an answer in this sense. At any rate, even with these inexactitudes, the value of the statistics remains unchanged. This is so both because the indication of the frequency of attendance is more definitely made plain and also because while the positive answers are in all, as has been said, 18,757, the actual number of those who did not answer exactly to all the questions put, or answered in a double form is a negligible quantity, when compared to the great mass which followed the criteria of the inquiry.

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3. When do you go? During the week or on holidays?
  4. Do you like going to the cinema? Why?
  5. How many times a week or a month do you go?
  6. Do you prefer to go in the afternoons or the evenings?
  7. Do you go alone or in company? If so, in whose company?

The first question, containing a generic question of the value of the theatrical cinema, and the fourth query which requires an appreciative answer will be examined at the end of the present study.

With respect to question No 5, the examination of the answered questionnaires has revealed certain difficulties of classification on account of the infinite variety of kinds of attendance indicated by the inquirers. We have, therefore judged it opportune to suppress the first part of the question, and to consider, as will be seen in the text of this study, the frequency of *monthly* attendance.



To permit even a general study of the statistics furnished by the inquiry, it is advisable to take account only of the data offered by one determined group which had the smallest number of replies viz., 17,281. This figure may in general be considered to correspond with the actual number of students who replied with the minimum number of variations, which in respect of the other group of questions, may be considered as about one tenth of the replies obtained through the duplication.

SEX :			
Boys. . . . .	12,140	equivalent to	70.26 %
Girls . . . . .	5,141	“ “	29.74 “

divided as follows according to the importance of the urban or rural centres where the questionnaires were distributed :

MAJOR CENTRES :		MINOR CENTRES :	
Boys. . . . .	9415 equivalent to 71.99 %	Boys . . . .	2725 or 64.84 %
Girls . . . . .	3663 “ “ 28.01 “	Girls . . . .	1478 ” 35.16 ”

		MAJOR CENTRES :		MINOR CENTRES :	
		Boys	Girls	Boys	Girls
10-12 years . . . . .		2475	2673	1731	1064
13-16 “ . . . . .		2836	684	901	385
17 upwards . . . . .		4104	442	93	29

Resultingly, we have, grouping together age and sex without taking account of major or minor centres :

10-12 years	Boys	4206 = 34.65 %	Boys	Girls	. . .	3737 = 70.75 %	Girls
13-16 “	“	3737 = 30.78 “	“	“	. . .	1033 = 20.09 “	“
17 upwards	“	4197 = 34.57 “	“	“	. . .	471 = 9.16 “	“

The very high percentage of adolescents and youths of from 13 upwards — 65.35 % — in comparison with the children under 12 is worthy of notice. In the case of the girls, however, the proportion is completely reversed, for in this case the total of adolescent girls comes only to 29.25 %.

Well worthy of notice, in any case is the fact that 9438 of the young people interrogated out of a total of 17,281, that is 54.62 %, were of an age allowing them to reply with greater exactness and sureness to the queries in the questionnaire.

In the matter of the occupations of the children's parents which was not always indicated by the scholars, keeping as basis of the examination the figures resulting from the fifth group of questions we have the following :

	Boys	Girls	Total	Percentage
Workmen . . . . .	3193	1379	4572	26.85
Agriculturists . . . . .	1970	793	2763	16.22
Private Means . . . . .	868	260	1128	6.62
Employees . . . . .	2894	1161	4055	23.81
Professional Men . . . . .	1125	408	1533	9.00
Shop-keepers . . . . .	2031	950	2981	17.50

### Answers to the second question.

The second question placed before the students sought to ascertain what special class of cinema they were accustomed to frequent.

A total of 18,749 answers were obtained to this question, divided according to sex, age and place of residence in the following table.

#### Boys:

CLASS OF CINEMA	10-12 years			13-16 years			17 years upwards		
	Large Centres	Small Centres	Total	Large Centres	Small Centres	Total	Large Centres	Small Centres	Total
Popular . . . . .	875	906	1781	657	547	1184	1214	29	1243
Medium . . . . .	1310	624	1934	1826	327	2153	1984	51	2035
Luxury class . . . . .	671	188	859	533	93	626	1184	9	1203

#### GIRLS:

Popular . . . . .	706	784	1490	120	165	285	40	19	59
Medium . . . . .	1431	341	1772	382	139	521	198	21	219
Luxury . . . . .	833	76	909	298	28	326	140	10	150

For the second group of questions, we find about a tenth of duplicated answers (17281 questionnaire queries and 18749 replies).

The figures show proportionately certain specific characteristics, which it is essential to note :

	Boys :			GIRLS :		
	Medium	Popular	Luxury	Medium	Popular	Luxury
10-12 years . . . . .	42.29	38.93	18.78 %	42.49	35.72	21.76 %
13-16 » . . . . .	54.33	29.88	15.79 »	46.04	25.16	28.80 »
17 upwards . . . . .	45.41	27.74	26.85 »	51.16	13.79	36.05 »

Both boys and girls, and especially the latter, as they grow older tend to desert the cheaper priced cinemas for the luxury ones. The medium class halls are preferred particularly by boys of from 13 to 16 years, while the girls frequent this category of cinema less in proportion as they tend to drift towards more refined surroundings.

As to the centres from which the replies come the numerical and quantitative disproportion between urban and rural centres in the matter of attendance at the better class cinemas does not depend so much on economic reason as on the fact that in the country districts luxury cinema halls are very frequently to be found. In small centres, then, we find a great majority of attendances at the more popular type of cinema. This applies to both sexes.

In fact, out of 2774 boys' answers from minor centres, 1482, that is 53.42 % favour the popular cinemas as against 26.61 % for the larger centres. In the case of the girls, we have: small centres, 61.15 % and larger centres, 20.68 %.

If we consider the occupations of the parents indicated in the second group of questions we have the following data :

		Boys :				
		PARENTS' OCCUPATION				
<i>Class of Hall :</i>	Workmen	Agric.	Pvte Mns.	Emplys.	Prof.	Shopkprs
Medium . . . . .	1363	855	510	1635	693	1072
Popular . . . . .	1614	910	133	722	176	494
Luxury . . . . .	396	252	261	785	385	551
		GIRLS :				
Medium . . . . .	650	353	103	713	187	452
Popular . . . . .	563	321	87	272	98	242
Luxury . . . . .	165	134	85	464	170	335

According to the figures given by the professional categories, the following groups of answers in direct and proportional figures are revealed :—

CINEMA :				
	Total	Popular	Medium	Luxury Class
Workers . . . .	4751	2177 = 45.82 %	2013 = 42.38	561 = 11.80
Agriculturists . .	2825	1231 = 43.55 "	1208 = 42.79	368 = 13.66
Private Means . .	1179	220 = 18.66 "	613 = 51.15	346 = 30.19
Employees . . .	4591	994 = 21.66 "	2348 = 51.13	1249 = 27.21
Professional Men .	1709	274 = 16.03 "	880 = 51.49	553 = 32.48
Shop-keepers . .	3148	736 = 23.38 "	1526 = 48.48	886 = 28.14

The workmen and the agriculturists take the first place, with percentages that cannot be beaten for attendance at the cinemas of a popular class, while the smallest attendance at such entertainment halls is given by the children of men of private means and the professional class, as might be expected. In the case of the cinemas of medium class, the degrees of difference in attendance between the various categories is not in any way remarkable. In the case of the luxury cinemas, on the other hand, the children of professional men and men of private means appear as the greatest frequenters of this class of cinema, as might very well be expected.

Another table, in decreasing ratio, shows the figures of attendance for two of the classes of cinema under discussion.

POPULAR CINEMAS :		LUXURY CINEMAS :	
Workmen . . . . .	45.82 %	Professional Men . . . . .	32.48 %
Agriculturists . . . . .	43.55 "	Private Means . . . . .	30.19 "
Shop-keepers . . . . .	23.38 "	Shop-keepers . . . . .	28.14 "
Employees . . . . .	21.66 "	Employees . . . . .	27.21 "
Private Means . . . . .	18.66 "	Agriculturists . . . . .	13.66 "
Professional Men . . . . .	16.03 "	Workmen . . . . .	11.80 "

It is worth while noticing in this connection that the children of agriculturists and workmen frequent the higher class cinemas about 50 per cent less than the sons of employees, and about one third less than the sons and daughters of men of private means and professional men.



### Answers to the Fifth Question.

One of the most interesting points to discover was the degree of frequency of the attendance at the cinema. With this object in view, the fifth group of questions has had as its purpose — seeing the numerical impossibility of arriving at subdivisions which would have destroyed the value of the returns — the grouping together of the data regarding monthly attendance in four distinct answers which are progressively an index of the greater or less facility for seeing films.

The first table shows:

#### Boys:

MONTHLY ATTENDANCE	10-12 years			13-16 years			17 and upwards		
	Large Centres	Small Centres	Total	Large Centres	Small Centres	Total	Large Centres	Small Centres	Total
Less than twice . . . . .	172	217	439	87	200	287	121	19	140
Twice . . . . .	406	574	980	349	138	487	958	18	976
Four times . . . . .	1330	689	2019	1748	442	2190	2111	28	2139
Eight or more times . . . . .	567	201	768	652	121	773	914	28	942

#### GIRLS :

Less than twice . . . . .	175	320	495	27	108	135	2	7	9
Twice . . . . .	696	317	1013	128	129	257	78	16	94
Four times . . . . .	1382	312	1694	305	126	481	188	5	193
Eight or more times . . . . .	420	115	535	138	22	160	74	1	75

Exactly 17,281 answers were received to this fifth group of questions, divided in the following manner:

	Boys :	GIRLS :
10-12 years . . . . .	4206	3737
13-16 " . . . . .	3737	1033
17 and upwards . . . . .	4197	371

Considering individual questions and age, we find the following results :

Boys :			GIRLS :					
Monthly attendance (per cent)								
	<u>Twice</u>	<u>Twice</u>	<u>4 times</u>	<u>8 or more</u>	<u>— 2</u>	<u>2</u>	<u>4 times</u>	<u>8 or more</u>
10-12 years . . . .	10.43	23.30	48.01	18.26	13.25	27.10	45.34	14.31
13-16 " . . . .	7.68	13.03	58.61	20.68	13.07	24.68	46.76	15.49
17 and upwards . .	3.33	23.25	50.98	22.44	2.42	25.33	52.04	20.21

Attendance at the cinema less than twice a month is progressively observable in a very small class only. The frequency of attendance over eight times a month or twice a week registers a constant progression. The middle figure for boys is practically stationary, while in the case of the girls it shows a systematic tendency to increase.

It is worth noting that the youngest children of both sexes, that is children under 12, show a high frequency of attendance. Thus the boys go to the cinema from once or twice or oftener a week in the proportion of 66.27 per cent and the girls of the same age in the increased proportion of 59.65 per cent as compared to elder children.

As a general rule, girls frequent the cinema more often as they grow older in a bigger proportion than boys.

Regarding the centres from which the answers come, we find the following table :

	BOYS :		GIRLS :	
	(per cent)			
	Large Centres	Small Centres	Large Centres	Small Centres
Twice . . . . .	43.88	56.12	31.92	68.08
Twice . . . . .	70.12	29.88	66.13	33.87
4 times . . . . .	81.74	18.26	81.29	18.71
8 times or more . . . . .	87.51	12.49	82.08	17.92

Frequency of attendance shows a notable progression for the larger centres in comparison with the smaller centres. The obvious logical explanation of this lies in the fact that, while in urban centres, all or the greater part of public amusement halls are open every day, in rural districts they are only open a few days each week or month. The long hours attached to agricultural and operatives' labour, in the smaller centres and country conditions generally contribute to explain the phenomenon.

In the matter of parents' occupations, we have the following table :

	PARENT'S OCCUPATION					
	Workmen	Agric.	Pvte Means	Emplys.	Prof.	Shopkprs.
<i>Monthly Attendance :</i>						
Less than twice . . . . .	303	122	35	206	63	128
Twice . . . . .	721	515	131	490	256	327
4 times . . . . .	1547	940	514	1610	546	1148
8 or more times . . . . .	622	393	188	588	260	448
GIRLS :						
Less than Twice. . . . .	220	91	22	133	36	120
Twice . . . . .	398	172	92	317	126	250
4 times . . . . .	633	461	101	464	155	419
8 times or more . . . . .	128	69	45	247	91	161

The totality of the figures given by the occupational categories reveals the following groups of answers calculated in figures and percentages :

Occupations :	FREQUENCY OF ATTENDANCE :							
	Total	Twice	%	Twice	%	4	%	8 up
Workmen . . . . .	4572	523	11.43	1119	24.47	2180	47.70	750
Agriculturists . . . . .	2763	213	7.71	687	24.86	1401	50.72	462
Private Means . . . . .	1128	37	5.05	223	19.77	615	54.52	233
Employees . . . . .	4055	339	8.36	807	19.91	2074	51.14	835
Professional . . . . .	1533	99	6.46	382	24.91	701	45.74	351
Shop-kprs . . . . .	3001	248	8.26	577	19.22	1567	52.25	609

The lowest percentages of attendance not exceeding twice a month comes from the workmen. In the matter of the more cultured classes, the highest figures come from the children of professional men, while the workmen supply the lowest.

FREQUENCY OF ATTENDANCE :

Minimum Less than twice —	Average Four times —	Maximum 8 times or more —
Workmen	Men of Private Means	Professional Men
Employees	Shop-keepers	Men of Private Means
Shop-keepers	Employees	Employees
Agriculturists	Agriculturists	Shop-keepers
Professional Men	Workmen	Agriculturists
Men of Private Means	Professional Men	Workmen

(to be continued).

G. DE F.



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## LANGUAGE - TEACHING AND THE TALKING FILM

### INTRODUCTION

Understanding cannot be complete  
without sensorial perception.

LEIB NITZ.

In the early days of the invention of cinematography during the last century, it was first supposed that the importance of the discovery would become more prominent in the scientific field. Edison was of this opinion, whereas, as a matter of fact, the cinema developed more particularly in the amusement and recreational field, and it would seem today that nothing can alter this development. An analogous phenomenon was witnessed when the sound film and the talking film were introduced, especially during the period when these inventions had not yet surpassed the experimental laboratory stage. I will quote later on a portion of an article published in 1922, when, in Europe at any rate, the development of the sound and talking film had not aroused any great interest. In this article, the readers' attentions are drawn to the possible utility of the talking film for teaching foreign languages. Today, now that even the small cinemas offer the public sound and talking films, the idea of utilizing this magnificent invention for scientific purposes has not entirely disappeared, and has indeed been actually made use of in a number of interesting ways, although the chief interest of the public is directed towards the sound and talking film as a form of amusement, which view the trade endorses, believing it the only profitable way of using it.

In the following pages I will endeavour to illustrate a new method of teaching languages by means of the talking film. Though this method is based on scientific data, and realized by rational methods, it is not my object to propose or recommend in any way scientific films. We have to consider our pupils as coming from all classes of the people, and therefore comparable, socially speaking, to the public of the cinema.

Although the general notion of our method of applying the silent and talking film to the teaching of foreign languages is not entirely new, the manner of preparation and its scientific bases are, nevertheless, innovations, and I am anxious to set them forth in detail, because I hold that the moment has come to give them a practical application.

The essentials of a method lie in the results. Their very existence presupposes that essentially practical researches have been sought for. Unfortunately I have not yet been able to begin their practical application, and I must therefore limit myself to a purely theoretical work: I trust, however, that this defect will not be too obvious,



as I have always taken practicality into consideration during my experimental researches.

The study of a foreign language and the methods and new systems it was my intention to explain, as well as the notable pedagogic importance of such a system of teaching attracted me to the work, and induced me to consecrate myself to it. It was a difficult task, and I was aware of this from the very start, for not only did I not have the possibility of carrying out my researches in a photographic laboratory, but I realized that my knowledge of the technical and commercial aspects of the problem were very incomplete. I may add that I made every effort to acquire by means of theoretical researches the technical and practical notions that I lacked. Since, then, I have never been able to consolidate theory with practice I am obliged to ask indulgence of the reader if certain passages of this work dealing with technical questions are not set forth as a competent expert would detail them.

I wish to be frank. It may be recognized that several defects of my work originate from the fact that this problem is being examined for the first time and I may therefore have good hopes for the value of my description.

As will be seen from the material illustrated, I have intentionally contrasted the mother tongue with foreign languages. Although the ideas contained in this introduction cannot be considered as forming part of a systematic method of teaching, I do well, I believe, in dealing with them here. The comparative contrast of the mother tongue with a foreign language has so lengthy a history that it has already a certain scientific renown. Comenius, Rousseau, Diderot and Bassedow when dealing with the study of languages insisted on the comparative study of the mother tongue and a foreign language, and their deductions may be considered as being in agreement. Not only pedagogy, but also psychology has a notable part in these researches, because ever since man has been capable of reflection, he has worked at the problem of languages. In the course of studying them, it has been seen that the mother tongue only is strictly and inseparably connected with all our being, that our character is expressed through it, that it gives life to all sentiments and our intelligence, so that we really only think in our own mother tongue. Further, our mother tongue enters into both our conscious and subconscious being, and we even speak in it when we speak in dreams.

I have therefore thought it desirable to utilize in this work the methods, and in part, the results of the psychology of the subconscious, in the hope that I may be able to illustrate things which up to now have never been said.

In the chapter on the method of teaching, I have consecrated a lengthy section to phonetics, that is, to pronunciation.

In this problem of the study of foreign languages, in itself complicated enough, the greatest difficulty lies, without doubt, in the pronunciation. In any case, the difficulty is one of method, for alphabets furnished with the most accurately chosen and studied phonetic indications can only be used by persons who have had occasion to hear the language under study actually spoken.

I have sought to divide the pedagogic from the methodical problem. As to the educative value of foreign languages, enough has been said, and if I mention the matter again, it is to demonstrate better still how, thanks to my new method, it is possible to develop the conscience and the linguistic feeling even through the mother tongue. If

I succeed in realizing my purpose, I shall have helped to heal a deep-seated and painful sore in public education. A number of folk engaged in popular education in German-speaking countries maintain that their language has been weakened and corrupted by the quantity of words used in the various regions and by newspaper language to the point that those for whom German was their mother tongue can now scarcely understand each other. An attempt to remedy this evil is being made by means of a more laconic verbal style, such as is observable in modern youth, due no doubt to a diffidence and scepticism about the value of words.

In considering memory of which so much good and so much evil has been said, I have thought it necessary to elaborate the problem, examining also the case of defective memory in order to show the positive value thereof and the possibility of a methodic use of it in connection with this study.

The fact that I have devoted an entire chapter to publicity and organization systems may cause some surprise, but we must remember that these are two important elements of current life, for the purely theoretical side of pedagogic institutions needs the interest and assistance of industrial organizations to attain the best results. I do not believe that it is possible for the moment to obtain the help of these two forces, but I trust that my work may succeed in interesting all those who have a theoretical or practical interest in education. This is the object of my work.

In order to interest businessmen, I should have had to devote an entire chapter to publicity and rational organizing systems, and explain the whole problem as it appeared to me. I may repeat here what I said about technicalities: the popular educationist cannot be expected to understand and take account of the technique of advertising.

It may be argued that beside the aid of the pedagogues and the businessmen, the assistance of the technicians is also indispensable. Though no technician myself, I firmly believe in the progress of technique, and recall that in reviewing the book "Der sprechende film" of Denes von Mihaly, the review *Kinotechnik* (1928 number 6, page 168) said that "although this book only appeared a year ago, the cinema press has already rendered public a whole series of new systems".

The non-experts are inevitably of the opinion that the task of making all necessary progress can be left with the greatest tranquillity to the technicians.

It has been a great advantage for my work to have brought it to a conclusion in Paris, where I had the opportunity of following the phonetic courses of Professor Pernot, and where I was able to consult the entire French bibliography dealing with the subject.

The following introduction must be my opportunity of examining and detailing a whole series of fundamental points of my method of teaching as, for example, who are the persons for whom it is intended, what must be the development of the film, and especially the animated drawing film, what is its function in the method.

Before going further into the matter, I should like to quote certain authors and certain works and to indicate some principles which show how a question which has already a past should be treated.

Towards the end of the last century the French physicist Georges Demeny discovered an apparatus capable of making language audible to deaf mutes, to which he gave the name of *Phonoscope*. Demeny explained in the review "La Nature" (1892,



page 311) the construction and working of this apparatus, adding, as a result of his experiments on three deaf mute children, the following observations :

"One of the children was immediately able to read the photographed phrase . . . the value of the experiment cannot be denied because the student had no previous knowledge whatever of the sentence. The movements of the mouth occurred in perfect synchronization with the movement of the handle which worked the disc bearing the images. When I slackened the movement, the child also slowed up the rhythm of his reading. When I stopped the mechanism, the child also stopped".

The talking photographs of Demeny are a long way from the talking film, but, all the same, the suggestive method appears in them. This process, although very imperfect, excites the desire to imitate which is so important in the study of languages, whether we refer to our mother tongue or to foreign languages.

In 1922, A. Sluys published a small volume entitled "*La Cinématographie scolaire et post-scolaire*", wherein the pedagogic method of M. Collette director of the Etienne Marcel School of Paris was dealt with. M. Collette used to show short films to his pupils and afterwards insist on them recounting what they had seen. He attributed a special importance in this exercise to the exactitude and precision of the language employed in making the descriptions. The exhibition of these films could be repeated as often as was necessary. It was the teacher's task to point out to the pupils the precise terms and the best words to use in describing the film action, eliminating vague or unsuitable expressions which as often as not are due to imperfect observation. Collette carried out an excellent pedagogic work with this method, which is well worth while being mentioned again, because it contains in it the idea of teaching the mother tongue by means of the film.

Sluys is of opinion that the film can be utilized to a great extent in teaching foreign languages, and sets forth in this connection the following statement, qualifying it, however with a *perhaps* : "One might perhaps also work with talking films which would one allow one to repeat the lesson as often as necessary. Here is the principle of a method which could very well be experimented. "Sluys' idea was a good one, but the point of continual repetitions of the film seems a doubtful advantage.

The sound and talking film enjoys considerable use in the scientific field today. The Phonetic Institute of the University of Paris possesses a certain number of talking films. The sound film has also developed the teaching of music in many parts of the world, but all this development has always been restricted to a limited circle of listeners. In Europe, as far as I know, the talking film has not yet been utilized on any considerable scale as a means of teaching and education.

It may well be that this depends not only on the high cost of this new system but also on the sense of boredom and tiredness which is given by the expression "instructional film". The educational film is, in fact, generally considered monotonous and of little effect. Consequently, the recreational film will always maintain its superiority from the point of view of attractiveness, which is all right if an artistic character can be assured it. It is, however, certain that the educational film would have a larger number of supporters if, as Sluys points out, it were not always made with a rigid sense of economy. It is clear that the public accustomed to find in recreational films the most ingenious devices and the prodigality of a superb *mise-en-scène*



is struck by the poverty of educational films, which could certainly be produced in a more attractive manner. No spectator likes to see economy in a spectacle purporting to have an artistic or even simply a cultural purpose. I have no intention of going deeper into this aspect of educational cinematography. I only wish to show that my method, although concerned with the film as a means of education, has nothing in common with the instructional film as such, and consequently has nothing to fear from the sense of boredom and diffidence which surrounds it. The system is not specifically concerned with teaching, because, on the contrary, our method and our public have quite different aims, namely the study of a language. This aim is naturally a much more clearly defined one than that of a public which goes to a cinema, for instance, to see the life of the star-fish. Moreover, in my method, as I have said, animated designs can be used which never give rise to dangerous confusion. We are dealing with something quite different from the film used in schools, where the fundamental idea is to project on the screen what cannot be seen directly in nature. Thus a film of this kind will show the flight of a bird, but no teacher will project a simple picture of a swallow which can be observed directly in nature. The teaching film is always and everywhere a lesson of things, and it is not our intention to give lessons of things, because we take for granted that our students have a general knowledge of a practical order, and are free to devote themselves to the learning of languages.

The peculiar atmosphere in which the instructional film operates will allow us to draw some precious deductions therefrom for our own work. The spectators at our spectacles, whether adults or adolescents, must not ever be given the impression that they are being treated like children and shown films of an inferior nature. This idea would inevitably have dangerous consequences. Economic notions such as require the use of reduced size film should not be allowed to enter into the case, even if one forgets the fact that reduced size films cannot be used for performances for more than 200 people. Who will benefit from this type of teaching can easily be decided by establishing categories among the pupils, according to the professions to which they aspire, according to their age, sex, and social class both past and present.

It must be insisted on that this system is essentially a practical one. We want to teach people to speak. Is it possible to teach a language? Does a language as such and in itself really exist? This is one of the principal ideas of Fritz Mauthner in his work "*Beitrage zu einer Kritik der Sprache*", which sets out to show that a language has no existence of its own. He maintains right through his work that "...the similitude between walking and talking would become clearer if we consciously substituted for the abstract word *language* the active verb *to speak*".

If therefore we state that we desire to teach *speaking* it is to indicate and, here I cite the testimony of Mauthner, that this alone can be taught. Several people believe they have learnt a language when they can understand those who speak it or can read or understand books in the language. There is naturally a large number of linguists who have a very extended knowledge of a language without being able to speak it fluently. My method is not directed to those who do not take an interest in the scientific study of foreign tongues. My object is strictly practical: to teach how to speak.

A modern grammarian, Julius Schmidt in his work "*Methodik der französischen Unterrichtes*" states that "until a person is complete master of a language, he will not

be able to understand fully any text. He who does not feel the harmony, or the strength, and realize within himself the value of every expression would do better to avail himself of a simple translation". This seems to be the correct point of view in the matter. At the same time, everybody ought to convince himself personally of the correctness of this way of thinking. It is not in any way my intention to force anyone to share my opinions, but I only wish to affirm that practically my one desire is to teach how to speak and consequently whenever the occasion arises, I shall say "learn to speak" rather than "learn a language".

A question that is often put is what is the best age for the study of a foreign language.

Much has been said on the great adaptability of children and their capacity to retain words and fragments of sentences, and from this people have sought to prove that childhood is the age when the study of languages should be begun. I must cite here Jean-Jacques Rousseau who was of a contrary opinion when he observed: "It may cause surprise if I say I count the study of languages among the many useless things in education, but it should be remembered in connection with this that I am speaking of early studies. Whatever anyone may say, I do not think that up to the age of 12 or 15 any child, apart from so called infant prodigies, has ever learnt two languages... For the child everything can have a thousand different signs, but every idea can only have but one form for him. The child can therefore only learn to speak one language. Notwithstanding this, he appears to learn several, but I deny it. I have seen little prodigies who supposed they could talk five or six languages. I have heard them talk successively German, French and Italian, but although they used different words, they were speaking German all the time. In other words, give children as many synonyms as you like, you will change the words, but not the language, and the children will only know one tongue".

I have accepted Rousseau's opinion as my own, but I should like to add one thing. If children learn more than one language through practising in actual life and not through one or more teachers' voices, as often happens with children who live near a two language frontier, it will actually be possible for them to speak several languages, and it will be no longer right to assert that they have merely learnt a number of words by memory. Here, as in all other cases, the school can never take the place of life and its power of making impression.

What has been said regarding children's memory and the motives for making them learn several languages requires a little further explanation.

In his "Schulpädagogik", Georges Simmel admits that the potency of the memory increases with age, and only undergoes a certain arrest in its development during the age of puberty probably owing to the increased intensity or the sentimental life at this period. He writes: "The memory for words which have a sentimental value is much stronger than for figures". When Simmel speaks of words having a sentimental value, he is thinking probably of words which recall personal experiences, of poems read by children and similar things. We can demonstrate as a matter of fact how, by means of the system to which we have referred, it is possible to give methodically a sentimental value to the words of a foreign language.

Apart from the intellectual dispositions of the pupils, we must also think of their



physical and organic conformation. The accustomedness to the sounds of the mother tongue logically increases with age, and the difficulties of adapting oneself to the sounds of a foreign language also naturally become greater. The elasticity of the organic vehicle of speech, too accustomed to form certain sounds, loses its quality and capacity bit by bit. On account of these declining faculties of hearing and adaptability of speech, it would seem that the best period to learn foreign languages is before one has reached thirty years of age. General considerations of this kind have only slight importance, it is evident, when one is in the presence of really exceptional talent, but on general lines, it may be said that the most favourable age for the study of foreign languages is between 16 and 30.

Which class can be said to furnish the best pupils? I remember that in composing this work I was anxious to create a method that should be, as they say in France, within everyone's reach. I am firmly convinced of the educative value of linguistic studies, and I foresee a social result of the highest importance for them, but I intend to consider them especially from the point of view of popular education.

It is clear that this method does not pretend to supplant or replace the personality of those eminent teachers of whom Herder said that each one had a method of his own. But how many of these masters are there, and how many pupils do they teach? I have often had occasion to talk with young workers of both sexes, fervent students of evening courses for the study of foreign languages. The greater part only repeated and imitated what had been shown or said to them. Schmidt whom I have already quoted, has observed that students copy the linguistic technique of the teacher. The basic idea which has guided me in preparing my method of teaching by means of the talking film has been to insist on competent and suitable teachers for all the nations of the world.

It may be objected that the same method is not practical for a notary and a workman. This is true for the great majority of usual methods. But the use of the film will lead to such transformations of method that I believe it to be perfectly possible to teach individuals coming from the most opposed social conditions the same method with equal success. The fact can be verified also in the case of radio. It will be seen later on that my method makes large use of the history of linguistic teaching. Everyone is interested in the historical development of words as I learnt during a series of conferences given in the most dissimilar surroundings. But the comparative study of the elements of language is another thing. In order that such a study may have a fruitful result, it is necessary for the student to possess at least the elements of various other languages in order to arrive at his comparison. Consequently, the comparative study of languages cannot be immediately introduced into my method. It will become necessary to organize various courses as, for example, courses of English for the young people who know German, and other courses for the young folk who do not know this language.

The proportion of individuals adapted to the study of languages is also an important consideration. Is it generally possible to count upon a good number of pupils who may be considered suitable? Even without consulting the psychologists, it seems quite clear to me that in our times only a very small number of persons are likely to have the special aptitudes required for the study of languages. The keenness for technical studies does not accord well with a desire to study languages. In comparison with the humanistic epochs, our century dedicates a very small interest to the study of languages.



The greater part of those who today learn foreign tongues choose these studies for practical reasons, which gives a decisive importance to the question of time — “When shall I be able to speak this language?” I propose to deal later on with this anxiety for an immediate and practical result, which governs the prosecution of the lessons, even from the first moment, and considerably hinders their natural development. It will be easy to show how the film allows one to make methodical use of this inclination towards immediate results which is so characteristic of our epoch.

Psychologists' researches confirm our doubts concerning the gift of tongues. Netschajeff made a series of experiments on over 100 students from 11 to 19 years of age to examine in what way they learnt by memory. It is sufficient to point out that only 5 % of the individuals examined belonged to the category of the so called “acoustic motors”, whose auricular muscles and organs are especially adapted for study and more markedly for the study of languages.

Unfortunately Netschajeff's experiments cannot be considered conclusive. First of all, they were limited to subjects of between 11 and 19, while according to my theory the most important period in this connection is between 15 and 30. Moreover, they only take into account the memory side of learning a language, mechanically as it were, which does not permit a profound and complete study of any tongue. In any case, even if this way of looking at the matter shows a low percentage, the number of persons who can be considered as having the requisite gifts for the study of foreign languages cannot certainly be considered to be very high.

The fact is that the moment has not yet arrived to issue a definite opinion on the question. Numerous students of the question of foreign tongues have attributed great importance to visual perception, while the moment in which the organic faculties offer the maximum degree of adaptability is always neglected, very often because it is from the methodical point of view difficult to ascertain. What is necessary is to create a method which will utilize and educate at the same time the sight and the hearing, so as to arrive at conclusive results for the study of languages. Consequently, our task should be made as easy as possible, beginning by attracting attention to teaching. It is a matter of small concern that from the philosophic point of view it can be maintained that the concept *attention* is not yet well defined.

Fritz Mauthner in his Philosophical Dictionary observes that : “All attempts to define the substantive *attention* have proved useless, because nobody has been able to determine whether this concept indicates a state or an activity, a passive or an active element”.

Even if difficulties do exist in defining this term, it is perfectly clear, however, that the attention does exist, and that we must take account of it without concerning ourselves overmuch as to its philosophic value. The attention of adult pupils can be gained in the same way as the attention of children, for anyone who is learning to a certain extent behaves like a child. Experience and experimental pedagogy teach us that children's spirits are attracted to perceptible things, and consequently it becomes necessary to provide, even for adult pupils, the largest possible number of perceptible things to encourage the sense of sight. Moreover, we should not seek to arouse the pupils' attention by means of familiar intimations but rather through surprises. The cerebral work of repetitions and learning lessons at home will provide them with plenty of solid labour.

It is not absolutely certain that the French philosopher and pedagogue Edouard Claparède is right when he maintains that spontaneous attention on the part of students produces an increased clarity of impressions. I should be very glad if this view could be proved to be correct. Arguing from the point of view that one learns with greater ease when the attention is intense and has nothing to distract it, may people prefer individual teaching, urging that the link between the teacher and the pupil should be so intimate that nothing should be allowed to interrupt it. This may be true, and we should in connection with this draw the reader's attention to a very special advantage of the cinema teaching method which anyone can establish for himself by going into a darkened cinema hall and seeing a projection. Unconsciously the film will seem to be directed to him alone personally, whence we may take it for granted that the intensity of the public's attention in a cinema is greater than in a theatre, where the words cannot always be perfectly heard and where therefore the conscious activity of the brain undergoes a heavier strain. Our method must then take advantage of this particularity of the cinema, this impression that the film is addressing itself to each individual person as in a private lesson.

The feeling of being part of a group is not lost however, in a darkened hall which is occasionally illuminated. This feeling shows itself in the more important passages of the film by means of laughter, applause and even cries of disapproval. The cinema where the film creates at one and the same time the feeling of isolation and the sense of forming part of a group can in our case possess all the advantages of both private and group teaching. This kind of teaching is not comparable with that given to a class or course for adults. In this former type of teaching there could appear phenomena of collective psychology and not crowd psychology. Subtle and not easily perceptible sentiments which disappear in a room even badly lighted.

What type of film is it proposed to use in our teaching method? Chiefly animated drawing films which have a place already in the story of teaching. Commandon, one of the leaders of the French cinema movement, claims to have been one of the first to utilize animated drawings in the field of pedagogy.

Many reasons militate in favour of the use of the animated drawing film, several of which are of a material and practical order. Konrad Walter, who has translated into German, modifying certain passages, the book by the American F. G. Lutz on the animated drawing film, says that this type of film can be made with relatively simple technical means. He points out also that the length of a comic film, that is 150 metres, can be obtained with 8000 photograms, which as they only differ one from another in part only require some hundreds of drawings, which would appreciably reduce the cost of the film. The talking animated drawing film costs nevertheless more, even if no special devices are used. In order that the method may not rapidly lose its value, the films must not be used as a cheap supplement to any ordinary cinema programme but should form part of the principal item. (See chapter on Publicity and Organization of Teaching).

Not only reasons of a material and practical order, however, counsel the use of animated drawings. In his book "*Le Cinéma et l'école*", Ernest Savary says: "The film produces a livelier reaction than either the teacher's word or the sight of a book, or a theatre, or the reading of a romance, because it requires but a minimum of effort



and economizes mental labour". Neither in this case do I propose to accept offhand so definite a statement. It is true that the film produces a profound impression, in general, equally as vivid as the teacher's word — though this depends on the teacher — but it is still truer that the animated drawing which is simple, and therefore well fitted to make an impression, saves considerable mental effort, which renders it preferable in pedagogy to the ordinary film.

There is another and more important reason for proposing the use of the animated drawing. Our task consists in keeping the attention and will to learn active through the acoustic apparatus, because the optical side and the image only form a supplementary element to purpose. The film, however, must satisfy all the things required of these supplementary elements that it must render the greatest amount of service with the least effort. In other words, it must in our case provide as much pleasure as possible, and keep the attention alive without unduly absorbing it. This can easily be the function of the animated drawing, which also lends itself easily to comic effects, which are useful in certain phases of teaching.

The comic element, however, it should be remembered, is a thing to be used with considerable prudence, and we must not confuse the animated drawings films with the comic films of the public cinemas. Simmel has stated in the work before referred to: "After an interesting anecdote, a diminished attention for the teaching that follows is observable, for the excitement still continues, and prevents the teaching having its full effect".

We have said that the film easily arouses the attention required for study. Without pretending to define the word *attention*, it may be said to be an inclination to assimilate certain concepts and a state of mind at the moment of such assimilation. It has therefore a present and a future aspect. Perhaps the difficulty of defining the attention derives from the co-existence of these aspects, which have their values at different moments. When we speak of the attention, saying that the film easily holds it, we are thinking of its present aspect and of the excitement which is produced by the reception of the sensations. With regard to its future aspect, it would be better to speak of it as *disposition*, and the expression *disposition to learn* would then be perfectly in place. A concept closely connected with *disposition* is *inclination*. One's task indeed is to lead the pupil towards comprehension, to awaken in him the sense of understanding. That which the pupil understands gives him a sense of satisfaction, and prepares his mind and increases his receptivity for further lessons. This preparation permits him to understand better.

One of the major pedagogic advantages of the film would appear to be its great capacity for creating dispositions. Dominating as it does time and space, it can connect material and spiritual elements, thanks to which, without the intermediary of any explanation, it arrives at creating dispositions or states of mind. This especially depends on its representations of movement and its creative faculty, which is so close to the spectator's creative faculty as to be almost to take its place.

Better to understand this point, it will suffice to quote one example. Suppose the numbers up to twelve have been taught a few moments before an interruption. After the interruption, the twelve numbers are shown, written one after another on a circular surface. They will be read attentively just because they are marked on a



circular surface. When the number three is written after number two, and four after five and so on, everyone will suppose that the face of a watch is being illustrated, and we shall obtain what we have already called the *disposition to learn*. Understanding, attention, inclination and curiosity are awakened at the same time by this pedagogic procedure. It may be added that in the instance taken, the effect will be greater if the numbers are written one after another not quickly, but very slowly, so that the pupils have, without noticing it, a little pause before learning the next object, which must be presumed to be unknown to them at that particular moment.

When I said that thanks to the film it is possible to teach simultaneously a man of the people and a lawyer, I was thinking of this creation of special dispositions for the film, which can be provoked in any individual.

In dealing with the film, I do not urge an exclusive use of the cinema. If we were fanatics, we would cast aside every possibility of another kind of aid to visual teaching. But we do not intend to limit ourselves to a formal dogmatism. We only desire to set forth our system, and hoping to have made it clear, we assert the usefulness of the film and especially the animated drawing film, which is of the greatest interest for teaching foreign languages.

To show an inclination towards a direct method does not mean to confine oneself solely to films. In agreement with the majority of pedagogues, we are of opinion that the film ought to be used for showing movement, and the still projection for illustrating objects in repose.

To teach in a new language the words *walk, run, jump*, we should use the animated drawing film, but to teach, for example, the names of the various parts of the human body, fixed projections would be better suited.

The same thing happens or ought to happen in the matter of the exclusive use of a foreign language. In the following chapter, I will show why I think it necessary to prepare the student with an introductory conference in his own language. I will demonstrate that there are some moments when the mother tongue must be used.

The moment has not arrived to proceed to the examination of these details, important though they are for our purpose. I shall deal with them later on. Dogmatism has little to fear from the realization of this method of teaching and I am sure I shall have the collaboration, both of the pedagogues and of industry, which has certainly no particular liking for negative absolutism.

(to be continued)

F. JÜER MARBACH.

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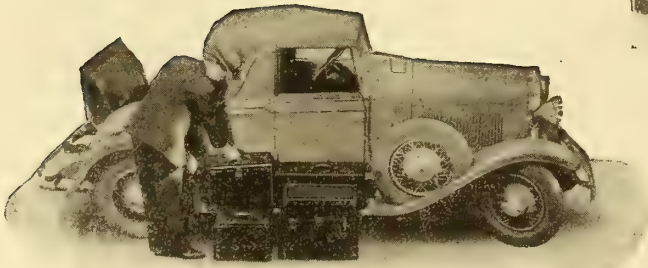
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1932

# PARAMOUNT

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SURGE OF GOLDEN PICTURES

1933



# Legislation

## THE CINEMA CENSORSHIP IN THE REPUBLIC OF COSTA RICA

*Working of Censoring office.* — Though in the republic of Costa Rica, there is no complete legislative system for the censorship of films, there exists, all the same a censor charged with examining the theatrical and film productions. In general, the censor's work is relatively light, for there is no local film industry, and almost all pictures arrive after having already passed through the censorship of the nations producing them in Europe or the United States.

The only legislative measures which touch the work of censorship indirectly, but are really more especially concerned with safeguarding children's morals are those contained in the decree of July 1, 1920, N° 108, later modified by a circular of the governor dated May 23, 1924.

The fundamental rule is that all films destined for public exhibition must be examined by the censor, or, failing him, by the governor of the province. The censor must decide which films are suited to the special mentality of children.

There is, therefore, no possibility of banning films by the executive organs unless the intervention of the police is invoked for reasons of public order (internal policy) or on account of danger to good international relations (foreign policy). The censor must limit his activity to establishing two categories of shows, afternoon and evening. The first are open to everyone, including children, while the second class is only available for adults.

The "Seen and considered" and the "Whereas" preambles to the decree of July 1, 1920 are worthy of note, and explain its purport.

"Whereas children, without any restric-

tion, frequent cinemas day and night, either alone or accompanied by adults ;

"In view of the fact that the type of spectacle given in the theatres and cinemas is not submitted to any previous censorship and therefore there is nothing to prevent children attending unsuitable shows that take no account of the respect due to minors, and give them mistaken and terrible pictures of life . . . This is partly the fault of the business houses, which are anxious to fill the cinemas and theatres, and partly the fault of the parents, tutors or others having the care of children who do not understand their responsibilities or the damage which may come to children from negligence in controlling their attendance at public shows"

Another section of the preamble reads : "The frequent attendance of children at these spectacles accustoms them to vice, to a soft life, and to luxury, and alienates them through feelings of disgust and laziness from that austere disciplined form of life which shapes the honest and laborious citizen . . .

"The ordinary representations of Apaches, detectives, crimes and more or less immoral loves falsify the spirit of children, pervert their hearts, and make them live in a fantastic, unreal, complicated world, amid all the excesses of humanity, among manifestations of strange sentiments likely to destroy illusions. Such pictures of life can check the growth of idealism by a premature and badly understood knowledge of life, which in such cases should be seen only by the adult and not by children . . .

"The child's physical and moral health must be maintained and developed in suitable surroundings. During the night, the

child should sleep in order to preserve its energies and to calm the excitements of its delicate nervous system, in order not to harm its physical development and to be fresh and ready for its duties in the mornings . . .

*Criteria of the Censorship.* — Following the clearly and definitely expressed principle that *maxima debetur puero reverentia*, the chief classes of films to be rejected by the censorship come under the following headings :

a) those which have an obviously immoral or sensual character, such as make them suggestive and dangerous for children's spirits,

b) those which deal in or exalt crime, or put criminals forward as heroes or at any rate in a sympathetic manner. Detective films come under this ban.

*Working of the Censorship.* — Practically, the decree of 1920 is carried out in the following way :

a) minors of 14 years or less can only attend day-time cinema performances, between 7 and 8 in the evening ;

b) during this time, only films strictly adapted to the mentality and spirit of children are to be given ;

c) notwithstanding that the films shown come under the qualification of films for children, the police or government authorities can always modify the performance, substituting other films for those being exhibited by the cinema owner or lessee.

d) day-time shows must also be approved by the censor of theatres, or by the governor of the province, and must bear a notification of such approval;

e) non-observance of the obligations imposed on exhibitors by the decree of the censor or his representatives will imply various penalties, including suspension for different periods of the license to exhibit films or give theatrical performances.

\*  
\* \*

Official reports, communicated directly to the Rome Institute inform us that a

bill is under consideration to settle in a definite manner the question of the attendance of minors at theatres and cinemas. In any case, as a provisory measure, the rules and regulations here summarized indicate the clear and lofty intention of the Costa-Rica government authorities to safeguard the spirit and mentality of children.

The legislation of the Republic of Costa Rica, in connection with the censorship, show its value by its simplicity. Rather than create a mere film censorship, the authorities have attempted to improve on the Belgian method and enforce a system which safeguards the spirit and mentality of minors, leaving adults to exercise their own responsibility of self-criticism and self-control in deciding what spectacles they shall or shall not visit.

We have said *an improvement on the Belgian system*. In fact, the Costa Rica Republic does not concern itself with deciding which spectacles are suitable for minors by means of the usual posters and signs, "Children not admitted", etc. Such signs are now out of date, and only constitute an incitement to break the regulations. It does not even classify any particular number of films as being "Suitable for Children" or "suitable for young people".

All it does is to divide clearly and logically cinema shows into two classes, "afternoon performances" and "evening performances". In the case of the former, only shows recognized as being fit for children may be given. If adults like to attend these performances, so much the better for them from the moral point of view. In the evening, children and adolescents are not allowed to frequent the cinema, while adults can see whatever shows they like, according to their way of thinking.

The regulation is a good one from the hygienic point of view also, in respect of the health of minors, who have not only the right but the absolute need of repose.

The system of control thus excogitated proves in its great simplicity and practicality to be one of the best in existence today.



## THE CINEMA CENSORSHIP IN THE REPUBLIC OF SAN SALVADOR

In the Republic of San Salvador, there is no single law dealing solely with cinematographic censorship, but there does exist a general group of regulations (issued on July 26, 1923) on the control to be exercised on public spectacles.

The authorization of the censorship commission must be obtained in advance for all kinds of public performances, after which a permit will be granted by the local municipal authorities.

*Censorship Commission.* — The examination of cinema films is entrusted to censorship commissions, formed of a variable number of councillors, according to the number of public places of amusement in the cities or districts where such commissions operate.

The censors are nominated by the political governors in the chief towns of departments and the heads of the municipalities in the minor centres of the republic. Once the nominations have taken place, the names of the censors must be notified to the local authorities and to the impressarios of public amusements.

In order to be a candidate for the post of censor, the applicant must.

- 1) be over 25 have a good reputation, and have his residence in the place where the duties of censor are to be exercised ;

- 2) have sufficient culture and taste to judge the works submitted to him competently;

- 3) not have any degree of relationship with theatrical or cinema impressarios, nor have capital invested in any such enterprises.

The censors remain in office for two years, and are eligible for reelection for a similar term, if they have carried out their duties in a satisfactory manner.

In those places where no censorship commissions exist, the work of censoring

will be carried out by a municipal councillor chosen by the city council.

*Rules of Censoring.* — The censors must witness an exhibition of the films under consideration and are obliged to make a written report to the Chief of the Municipal Council on its artistic value and on the interest it may arouse in the public. They must then also classify the film it being considered according to the value they place on it, that is N<sup>o</sup>. 1, if it is considered excellent, No. 2, if good, and No. 3 if only of medium value, No. 4 if not good, and No. 5, if reprehensible. When the film is ready for public exhibition, the censor must indicate the category assigned on the side of the picture.

The basic criteria which guide the censors in judging films are to reject at once films which on account of their immoral content or for the dangerous political ideas they contain are capable of causing more harm than benefit to the public.

One censor at least must attend the performances of every show given in the theatre for which he is responsible.

The censors are under obligation to see that the regulations are properly enforced, giving notice within 24 hours of every infraction of the laws which they observe. It is also part of their task to see that the cinema operator projects the film in a proper fashion, and they have power to suspend a picture when they see that the projection is not taking place in a technically correct manner.

The censorship commission must note in a register kept for the purpose all films examined by them, with indications of the parts composing such films and with a brief note of the same and a comment on the parts censored.

The authorization to project a film is given in writing by the Head of the municip-

ality after the approval of the film by the censorship commission.

*Minors.* — Children of less than five years are not admitted to any spectacle whatsoever, while children of less than ten are not permitted to go to evening performances. During the afternoon performances, to which minors are admitted, the programme must only contain films which have as their aim the moral and spiritual improvement of children.

In order to establish the age of children, the regulations concede the amplest powers

to the police, the superintendents and to the doctors attached to public halls and theatres.

*Punishments* — The censors must exercise care that the projections are made in accordance with the orders emanated, and that all the regulations are duly respected. They have authority to invoke the aid of the police to enforce their decisions.

Fines can be levied to the amount of 10 and 100 colons for the first offence, and double these amounts for subsequent infractions of the rules.

G. DE F.

## MEXICO AND HER FISCAL SYSTEM FOR FILMS

A decree published April 20 last in Mexico regulating the country's customs dues in the matter of films is sufficiently important to merit mention.

The decree in its scant wordage deals briefly with the matter. It establishes the following customs dues in substitution of those previously existing :

Sound films in Spanish, from 12 to 17 to 20 piastres, according to the case ;

Sound films in other languages than Spanish, from 35 to 45 to 75 piastres, according to the case ;

Discs for Spanish sound films, 5 piastres.

Moreover, if the importer is a producer (that is in case of a Mexican branch office of a firm of producers) he will pay the minimum fee. If the importer is not a producer (this fact is to be proved by a certificate issued by the government authority of the country whence the film comes) he will pay a higher duty.

There are other interesting regulations.

The tendency of the dispositions in the decree is quite clear. Protection in the highest degree for non-American films and favoured treatment, both directly and indirectly, for the national production.

The regulations, in view of which a diminution of duty in the case of importer-pro-

ducers, is made, shows the clearest desire to impede as far as possible film producers (especially American) setting up establishments or branch factories in Mexico.

Is there any danger for the European film industry to be seen in the decree ? None, for the moment, as the *Bulletin de la Chambre Syndicale Française* (No. 94 of September 15, 1932) points out, in view of the fact that the taste of the Mexican public has shown no partiality for the European type of film. As to the future, the case is different. When European firms have produced in a more or less distant future some good films, they will find the Mexican market practically closed to them.

This is a form of protection which is as good as any quota system, and shows once again that if the influence of the principle of nationality has its political value, it is also a grave danger for trade in general.

All countries, without distinction or regard for their political or social tendencies, are dominated now by one unopposed principle which is to go on raising up tariff barriers, which ought on the contrary to be eliminated, barriers tending to prevent a work of art like the film demolishing the life and autonomy of a nation ! Right or wrong from the international point of view, the principle remains unchallenged.



## AUTHORS' RIGHTS IN IRAQ

An interesting controversy has developed lately regarding the existence and the degree of protection for author's rights in the field of the cinema in Iraq.

The matter began with the introduction into Iraq of the French film, "Le Million", of which exclusive exhibiting rights were granted to Tel Aviv, but which was shown by other exhibitors, legally or illegally as the case may be.

The French consul at Bagdad, addressed the following letter to the Tobis firm :

"... I have the honour to bring to your knowledge that the problem of protecting authors' rights in cinema works in the kingdom of Iraq has not escaped my attention. In fact, on more than one occasion, I have taken steps with the local authority, without, however, arriving at any appreciable results, because the legislation in Iraq on the question of authors' rights does not contain any regulations concerning the protection of cinema works.

"I am now pleased to be able to inform you that after my last steps the Iraq authorities have decided to proceed to a reexamination of the existing legislation in the matter, so as to provide, without distinction, for protection of authors' foreign rights in literary and artistic works and the application in Iraq of the international code in the question of such rights".

At the same time, the Bagdad press published the following note :

"The minister of Justice has prepared a bill, the object of which is to modify the

legislation in the matter of authors' rights. The regime established by the Ottoman government is still in force in Iraq. The evolution of legislation, however, has rendered this system incomplete, in as much as it provides no protection for drawings, photographs or cinema works, based upon the works of writers. The regime in question, moreover, made no provision for respecting the international law in the matter of authors' rights. The modifications that have been proposed put an end to this state of things".

While waiting to learn the precise nature of these modifications, it will suffice to point out that the question of authors' rights has up to now been regulated by article 293 of the Bagdad penal code. This provided only a general protection against persons translating or reproducing a book or an article in contravention of individual rights of anyone holding the exclusivity of the subject matter. Theatrical works were, therefore, excluded owing to the phrasing of the article. As a matter of fact, there was the possibility of construing the words in one or more fashions, as is generally the case with most laws. In giving interpretations, the courts have on more than one occasion gained the victory over dialectical and formal literalness. But in any case, it was necessary to have recourse to a magistrate, with consequent litigation and uncertainty and with the chance of failing in the case and having one's application rejected. It is a good thing therefore that the legislation has intervened to remove all possible doubts.





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## ***Information and Comment***

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### **VISUAL INSTRUCTION, ITS VALUE AND ITS NEEDS**

By **Carl E. Milliken**

Ten years had passed. Will Hays, president of the Motion Picture Producers and Distributors of America, looked back upon a meeting of the National Education Association in 1922 at which he pledged the motion picture industry to co-operate in a program looking toward the use of motion pictures in the schoolroom. And wondered how well that promise had been kept!

To those of little faith, the year 1932 had brought, along with the economic depression throughout the world, a foreboding that the effort to make motion picture technique available to teachers had failed. A few educators had become pessimistic, not so much of the technique as of what they considered a dearth of acceptable educational pictures.

Mr. Hays, seeking to appraise the merit of such criticism, secured the co-operation of F. Dean McClusky, Ph. D., director of the famous Scarborough School, to make a survey of this situation.

The appearance of Dr. McClusky's report, based on the studies conducted during the latter part of 1931 and the early part of 1932, in the spring of this year, was particularly timely for another reason. We had had in America two organizations interested in visual education. Dr. McClusky was at the time president of the National Academy of Visual Instruction, and had arranged that the spring meeting of this organization should be held jointly with the Visual Education Department of the National Education Association. At this joint meeting the two organizations were amalgamated with the prospect that their

combined organization will give new impetus to visual instruction in our American schools. The report of the survey, which was presented at the meeting just mentioned, was mimeographed, but the requests for it so far exceeded the copies available that publication was decided upon.

Rather than publish it serially, as was desired by some of the leading journals on visual education in this country, it has been printed in its complete form and is now available from the Mancall Publishing Company, 7 West 44th Street, New York City, for \$1.00. The report has been attractively illustrated and includes pictures of the home of the International Educational Cinematographic Institute and of the delegates to the first convention held there.

It is not my purpose to review the report in detail. It includes a summary of educational pictures made in America and elsewhere throughout the world, a review and a digest of the various experiments to determine the relative acquisition of knowledge through the picture method as compared with the oral and written methods of instruction, a study of the effectiveness of transmitting ideas and instruction through pictures as evidenced by modern advertising practice, rotogravure sections in the newspapers, the increasing illustration of text books, and the exhibits of museums.

It is not so much the number of schools using visual instruction, the projection machines discovered active in classrooms, in short, the physical equipment for visual education, as the general progress in interest and in understanding and appreciation

of the new technique that gives to the survey a sense of satisfaction with what has been accomplished and an optimistic outlook for the future.

Interspersed through the report are Dr. McClusky's interesting comments on the findings. For instance :

*"In our normal thinking process, one never has an isolated idea, the counterpart of the still picture. The 'stream of thought' is continually on the move. It may be that the motion picture secures its educative power from the fact that it is a counterpart of thought".*

Similar interesting comments have come from the folk engaged in production. It is enlightening that Dr. W. R. Whitney, one of the leading technical authorities of RCA Photophone, Inc., who has concentrated his experimentation with pedagogical films on such subjects as "The Action of Forces in Space", "Constitution and Transformation of the Elements", "Arrangement of Atoms and Molecules in Crystals" and "Oil Films on Water", should say :

*"It is probably easier for Jackie Coogan to learn to break a window perfectly and for Charlie Chaplin to fix it one hundred percent, than for a scientist to appear excited over telling an old story to a cold gadget in a white-hot room. The fact that the film shows the defect so perfectly heightens my respect for the motion picture art".*

In concluding, Dr McClusky points out in a series of terse paragraphs what he con-

siders the responsibilities of educators and schools toward a further development of visual education in teaching and what responsibility he conceives the motion picture industry, as the creator of motion picture texts, must assume toward the completion of a task better begun than most educators realize.

I may add one paragraph which has significance principally because of Dr. McClusky's association with visual instruction since 1922 when he became the secretary of the important research committee of the general study above mentioned and because of his continued activity as one of the leaders in the field of secondary education in this country :

*"Modern education has become very complex. It is the fashion to criticize its methods and practices. Terrific pressure is being brought to bear on educators to train children in all phases of modern life. Present methods will not suffice for that accomplishment. Only through the greater efficiency of visual aids can the curriculum be expanded to accomplish the desired goal. The vital need will be integration of the varied subject matter presented and that will increasingly become the function of the teacher".*

Those who have had access to the report say of it that it is a handbook of information of such value that it should be possessed by anyone engaged directly or indirectly with visual instruction.

## A UNIVERSITY FOR TEACHING BY THE FILM TO BE OPENED IN LONDON

An important move in the field of educational cinematography has been made by Sir James Marchant in collaboration with Sir Oswald Stoll, and consists in opening in London a university where instruction will be given solely by the film.

Sir Giles Gilbert Scott has prepared the plans for the university, which will have a central hall and several minor halls for conferences, fitted with cinema projectors.

A planetary Zeiss telescope will be installed in the dome of the building.

The films to be shown will be extended over entire courses, or will deal with special experiments carried out by experts in the various branches of human knowledge such as history, science, geography, travel, literature, the technics of industry, languages and technical instruction.

The meetings will take place both in the



daytime and in the evening. There will be fees for inscribing oneself to the courses or lessons. Colleges and schools will be able to hire the films of the university, and autocinemas will travel through the length and breadth of the country to project films dealing with agriculture, livestock, and so on.

The university will also include an ordinary cinema, in which foreign films will

be shown in their original versions. Sir James Marchant, the propounder of the idea of this Institute, is one of the foremost figures in the world of educational cinematography in England. According to his figures, during last year cultural films to the number of 86 were shown in colleges and schools to 14,650 students.

In all probability, the university will be built somewhere near Oxford Street.

### THE CINEMA COMMISSION OF THE ASSOCIATION FOR SEX STUDIES

The cinema commission of the Association for sex studies (A. E. S.) recently met to elect its officers and to establish its programme and objects. It chose as President M. Charles Delac, president of the French Syndical Chamber of Cinematography and M. Emile Vuillermoz, Conservatory professor, and dramatic critic of the *Temps*. As secretary general, M. Jean Benoît-Levy, secretary general of the French committee of the International Institute of the Educational Cinema was elected and M. Jacques Tiberge as assistant secretary.

Dr. Toulouse, president of the Association for sex studies outlined the programme of the association, and showed how the cinema

could be a potent means of propaganda in favour of the action undertaken for the regeneration of the race and for development of all the forces of the country.

After an exchange of views, in which Messrs Toulouse, Charles Delac, Vuillermoz, Jean Chataigner, Dr Devraigne, Dr Comandon, Prof. Simonnet, Maurice Liber, Lucien Viborel, Dr Cavaillon, Bruneau, Paul David, Dr Perret, Emile Roux-Parrassac, Maurice Goineau and Jean Benoît-Levy took part, a plan of work was laid down for a close collaboration with the public authorities and especially with the ministers of Education, Public Health and the Under-secretariate of Fine Arts.

### FILM WEEK IN BELGIUM

In order to demonstrate in the best possible fashion the important place occupied by the cinema in social and artistic life today, the Belgian Professional Association of the Cinema Press has organized, in collaboration with personages of the Belgian cinema world, a week consecrated to the seventh art.

This cinema week will take place from Friday 9th December to Saturday 17th December. It will be presided over by a committee of patrons. The organizing committee has held its first meeting under the presidency of M. Julien Flament.

Everybody in Belgium who for any reason is interested in the cinema will lend his

support to the project. Political personalities, lecturers, popular universities, artistic associations, educational and recreational clubs, cinema clubs, cinema firms and managers of cinemas will take part in making the event a success.

We are able to announce that the festival will close with a grand evening cinema spectacle, when numerous film artists will be seen in entirely new numbers.

The same day a cinema banquet will be given, while on the 16th December an extraordinary performance will be given.

During the week, the cinema producers will exhibit their best films for the season. The various groups taking part in the cinema

week will give special projections. The *Rouge et Noir* has taken the initiative for a public debate.

The Cinema Week will interest not only Brussels, but all the large provincial cities of Belgium.

### THE EDUCATIONAL SOUND FILM IN THE BRITISH FLEET

The British Admiralty is at present engaged in installing sound film apparatus in the fleet. An inquiry was opened in connection with the matter, and the conclusions pointed to the necessity of purchasing sound film machinery and sonorizing the silent film apparatus actually existing.

The report stated that in general there was nothing against the forming of cooperatives among the personnel of the fleet for the purchase, when means permitted, of an ap-

paratus among the many types on the market.

All the reports on the matter, however, agree in urging the necessity of the creation of a central hiring and distribution office, but such a bureau can not be expected to come into being until a sufficient number of ships possess sound film projectors.

A circular has been issued to all the commanders of the fleet, calling their attention to the matter, and asking them to watch the developments of the case with attention.

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## NEGATIVE-FILM

“ PANKINE „  
“ SPECIAL „  
“ EXTRA-RAPID „  
“ KINECHROM „  
“ AEROCHROM „  
“ TROPICAL „  
“ SUPERPAN „  
“ R-FILM „

Sound Recording Stock Tf. 3  
for Variable-Density Process

Sound Recording Stock Tf. 4  
for Variable Area Process

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### Profits paid to policy holders for 1931 increased to 3.50 per thousand of insured capital

It is a fact that as from the company's financial year 1930, persons insured by the "Istituto Nazionale delle Assicurazioni", were made participators in the company's profits, and for that year the distribution of such profits amounted to 3 per 1000 of the sums insured.

It was foreseen that the company's excellent financial position would eventually permit a still larger participation in the profits by policy-holders, and as a matter of fact

#### FOR THE FINANCIAL YEAR 1931

in consideration of the prosperous results obtained by the company, the Board of Directors has decided to increase the distribution of profits to those insured with the Institute to 3.50 per 1000.

This increase has a most important consequence, since it affects profits calculated on several thousands of millions of lire of insured capital.

In fact, the sum of the profits set aside in the company's last balance sheet in favour of the owners of savings entrusted to the Institute amounted in round figures to

**15,600,000 LIRE**

so that the first two distributions of profits (1930 and 1931) show a total of

**29,000,000 LIRE**

paid to persons insured with the Institute, which demonstrates clearly the increasing strength of the Company, and at the same time establishes between it and its supporters a continually strengthening bond of interest.

# ***Technical Notes***

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## **THE NEW WESTERN ELECTRIC SOUND APPARATUS FOR 16mm FILMS**

The Western Electric Co. has decided to offer its own interesting contribution to the practical solution of the problem of the reduced size sound film for family, amateur and cultural propaganda purposes. It has chosen, naturally enough, the sub-standard size, but has used instead of a photo-acoustic system a gramophone synchronizing system, with discs giving 33 and 1/3 turns a minute.

The new sound projector is easily portable. With the exception of a screen the whole apparatus can be packed into two suit-cases, one of which contains the projector itself with disc support, while the other carries the loud-speaker and the amplifiers. Aluminium has been used as much as possible in order to make the apparatus as light and easily portable as possible.

The head of the projector is mounted on a moveable support which is capable of giving the optical projection axis a positive elevation of 15 degrees, and a negative one up to 5 degrees.

The projector has two lenses. At a distance of 12 metres, it can give a perfectly luminous image measuring 1.80 metres by 1.50. The illumination is supplied by a normal projector lamp. A voltmeter allows the tension of the lighting circuit to be controlled. Moreover, a variable resistance permits of compensating possible oscillations in the light supply. The apparatus is furnished with a ventilation system in order to prevent excessive heating of the film and to allow fixed projections be shown with it. The small turbine which creates the current of ventilation is worked by a perfectly

silent motor which does not in the least disturb the acoustic reproduction.

The motor of the projector which also works the disc support plate is of the induction type of 1/20 HP with a speed variable from 3540 to 3560 turns a minute. Between the motor and the apparatus a friction coupler has been introduced in order to take up the shocks due to starting the machine. As soon as the machine has reached its normal velocity, the friction coupling ceases to work, except in the case of excessive resistances being present, when the device helps to preserve the machinery from abnormal strains, which might cause a breakdown.

Both the mechanical and the electrical parts of the apparatus have been devised so as to prevent the working of the machinery in any way disturbing the acoustic reproduction. The machine is therefore perfectly silent, a vital necessity for a projector which is intended to operate not in a closed cabin but in the same room with the audience. Even the electric motors have been chosen so as not to cause disturbance in the amplifying circuits.

The motor is mounted on four supports consisting of four adjustable springs which determine its vertical position and on four rubber discs which fix the horizontal position. The lay-out of the various parts of the disc-carrier is most interesting. The track which is very short is worked by the motor with a reducing gear on an endless thread. Beneath the intended wheel which turns the axis of the system there is a compressed felt cylinder, the dimension and the

resistance of which to the rotation have been calculated in relation with the weight and lie of the disc with the object of forming a regular mechanical filter. The least tendency of the disc to oscillate is damped down by the presence of the felt cylinder.

The amplifying part has been constructed with the greatest care in all its particulars. The power of amplification is sufficient to allow for good audition for a public of several hundred persons. It works off the

A. C. mains, and the energy consumed is about 90 watts.

The loud-speaker has been carefully planned, and no effort spared to obtain as natural a reproductions as possible. Nasal tone and roughness, present in many loud-speakers, owing to excess of low tones, have been eliminated, thus improving — in certain elements of the electro-acoustic scale of reproduction — the tone of the medium and high frequencies.



# "CINES", Sound Film Studios

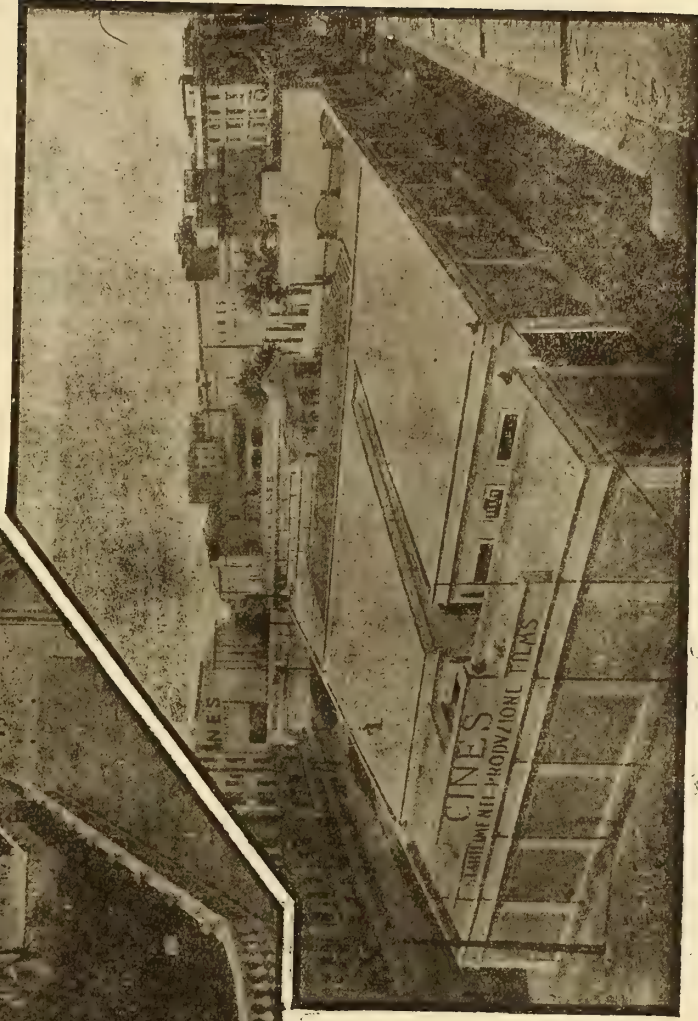
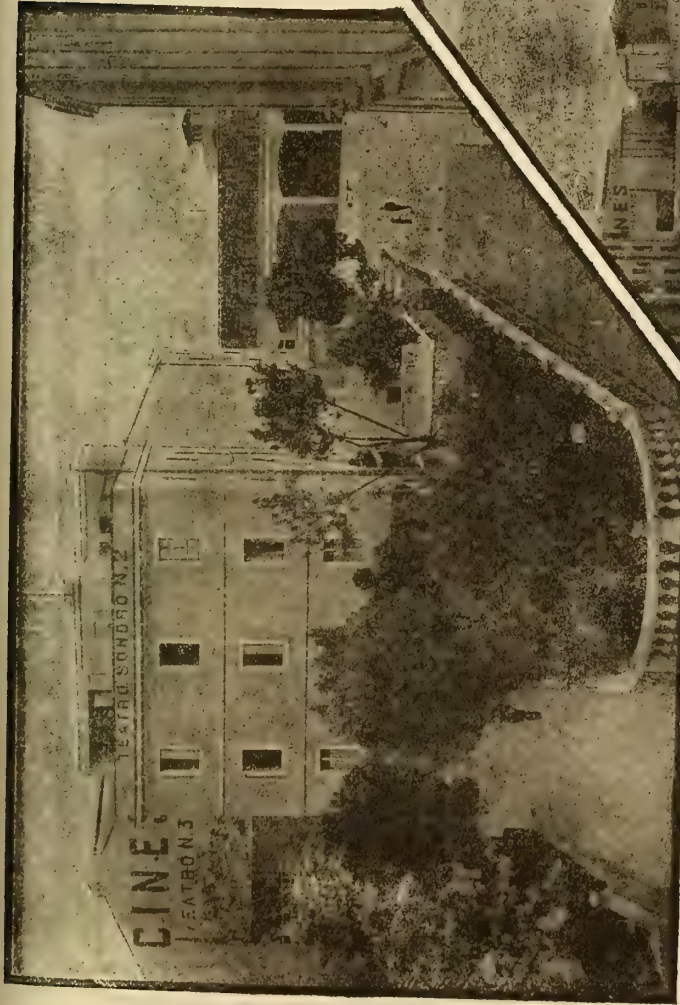


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## ***Review of periodicals and newspapers***

### **Review of Periodicals and Newspapers.**

In a conference held at the Ladies' Club of Ottawa, Mrs S. Baldwin indicated the cinema as a field in which woman's beneficent action can be profitably exercised, especially in preventing children from witnessing immoral spectacles, in the interest of both the families and society itself. (THE NEW YORK TIMES, 16-VIII-1932).

The Motion Pictures Research Council of the United States has begun the publication of a report on the results of its inquiry on the influence exercised by the cinema on young people. This is the first of a series of inquiries for which the organ in question was constituted five years ago. The other points to be made the subjects of inquiries are : the international influence of the cinema in favour of world peace and the organization of the cinematographic industry from the social point of view. (THE TIMES, London, 17-VIII-1932).

The directors of the London Council Schools have drawn the attention of the County Council to the much discussed problem of the influence exercised by the cinema on children, and have urged the adoption of rules which will exclude once and for all children from spectacles in which films classed in category A are projected. These are films recognized by the British Board of censors as unsuitable for children. (TODAY'S CINEMA, London, 18-VIII-1932).

The Rev. W. Younger, President of the Methodist Conference, in a speech delivered at Blyth, maintained that the contin-

ued increase in divorces was due to the influence of the cinema. (THE DAILY TELEGRAPH, London, 26-VIII-1932).

Results of an inquiry recently held in London on the attendance at the cinema of children from 3 to 15 showed that 13,5 % do not frequent the cinema at all, 9 % twice a week, while 48 % go irregularly. Of children under five years, 63 % frequent the cinema. (LA CINÉMATOGRAPHIE FRANÇAISE, Paris, 27-VIII-1932).

Mr A. C. Cameron, Secretary for Education delivered an address at the annual meeting of the British Association, in the course of which he pointed out the great influence of the cinema from the intellectual and social point of view both on children and adults. He urged the necessity of having a truly national film production in England. (THE DAILY TELEGRAPH, London, 2-IX-1932).

### **Politics.**

Mr Walter Nebuhr has produced for the Peace Films Foundation of New York a pacifist film entitled "Must War be?" The film illustrates certain particularly important world events and especially the armaments of the big powers. (THE FILM DAILY, New York, 6-VIII-1932).

M. Georges Bonnacour has written a scenario on the life of Aristide Briand, apostle of peace. As soon as the film is ready, it will be shown at Geneva before the delegates of all the nations of the League. (THE DAILY FILM RENTER, London, 23-VIII-1932).



At the Embassy Theatre of New York there has been lately a regular projection of political films. Roosevelt, Hoover and Curtis are the three personalities that have figured oftenest of late on the screen. (THE NEW YORK TIMES, New York, 29-VIII-1932).

Both the Republican and the Democratic party are preparing numerous propaganda films in view of the forthcoming Presidential election in the United States. (VARIETY, New York, 2-VIII-1932).

Allied Exhibitors of Chicago have decided to forbid in their cinemas the projection of any film having a political propaganda character. (VARIETY, New York, 30-VIII-1932).

In an article entitled "Hollywood films and the Working Classes", Mr Somerset Logan deplores the excessively bourgeois character of the American films, with which he contrasts the Soviet cultural production made for the benefit of the proletariat. (EXPERIMENTAL CINEMA, Hollywood, No. 4 of 1932).

### **Religion.**

In the closing speech at the International Catholic Congress of Brussels, Cardinal Van Hooey, Primate of Belgium exhorted the catholics to unite their efforts to exercise an effective control on the morality of cinema productions. (THE UNIVERSE, London, 5-VIII-1932).

The Pope, in a letter addressed to Monsignor Janssen, Archbishop of Utrecht urges catholics to make a wider use of the cinema, which he considers "a new and marvellous means for apostolizing". (THE UNIVERSE, London, 19-VIII-1932).

To the list of films made by missionaries for purposes of religious propaganda men-

tioned in our review may now be added the following: "the film of the missionaries of Don Bosco dealing with the work of Italian missionaries in India and America, that on China by the Parma missionaries, and the more recent "Christian civilization in the Dark Continent", showing the lives of the Servants of Mary and the Mantellate sisters made by Father Alexander Ferraris, now exhibited with success in some of the Italian cinemas. (OSSERVATORE ROMANO, Vatican City, 22-23-VIII-1932).

Richard Muckermann states in an article entitled "Katholisches Volk in Kina", that the moment has come for German Catholics to take an active part in the development of the national cinema industry in view of the convincing influence of the cinema as a means of propaganda. (DEUTSCHE FILMZEITUNG, Munich, 2-IX-1932).

Father Muckermann, speaking at the Catholic Conference of Essen on the subject of "the Cinema and the philosophic concept of life", stated that it was in no way the desire or intention of Catholic Action to give the cinema a pronouncedly clerical character, or to load it down with pedagogic ideas, because, after all, a film is really a theatrical thing, meant to entertain the masses. (FILM KURIER, Berlin, 5-IX-1932).

Through the initiative of Monsignor Wienken, the "Katholische Filmarbeitsgemeinschaft Berlin" was formed in Berlin on August 30 last. This is the Catholic Association of Cinematographic Action. Numerous personalities of the artistic, political, cultural and educational world took part at the initial meeting. This new association will concern itself chiefly with censorship matters and the utilization of the cinema from the Catholic point of view. The suggestion made by several members of the association to create a film-producing organization was rejected for reasons of economy. (LICHT-BILD-BÜHNE, Berlin, 3-IX-1932).

## Documentary Film.

The special correspondent of the *Times* at Nairobi in an interesting article deals with the way in which documentary films are made in East Africa, and stresses the necessity for the government to watch the taking of films both from the point of view of the protection of the natives and to avoid the destruction of the wild animals. (THE TIMES, London, No. 46.208 of 10-VIII-1932).

A film entitled "The Malaiguine Expedition" is being made in Russia to illustrate the heroic conduct of the crew of the ice-breaker in the work of saving the members of the Nobile expedition. Has the Italian general arrived at Leningrad to assist at the making of the film? (LA CINÉMATOGRAPHIE FRANÇAISE, of 13-VIII-1932).

Jean Bernard-Derosne has been entrusted with the part of Vandal in a humoristic-documentary film on the most important health and pleasure resorts in France. (LA CINÉMATOGRAPHIE FRANÇAISE, Paris, 13-VIII-1932).

Pathé Pictures has made a film of the Rossman expedition to the North Pole. The film is entitled "The dangers of the Arctic". (THE DAILY FILM RENTER, London, of 15-VIII-1932).

"Butcher" has made a series of four documentary films entitled "Musical Gems of Ireland". These sound films reproduce the songs of the best known Irish poets and musicians. (THE CINEMA, London, 17-VIII-1932).

The Geographic Film Corporation has been constituted at Columbus (Ohio) to produce documentary films and films on fashion. (MOTION PICTURE HERALD, New York, 27-VIII-1932).

G. Michel Coissac shows in an article that the cinema directors are wrong in as-

serting that the public does not want any more documentary films. M. Coissac makes this statement in view of the vast number of interesting things such films can show. He mentions in this connection the fine documentary films created at the beginning of the cinema industry by M. Felix Mesguich, who by tracing in short films the various aspects of life in certain regions of France and in countries abroad, was able to show how, thanks to the cinema, it is almost possible to establish a human geography. He concludes his article by stating that in the field of the documentary film there is still a great deal to be done, because there are still innumerable places little known or not known at all. (CINÉOPSE, Paris, No. 156 of August 1932).

The Photo Sound Corporation of Canada has made a film showing the construction of the dike of the Abitibi canyon, which took two years and 43,000,000 dollars to build. (TODAY'S CINEMA, London, 10-IX-1932).

## The Artistic Film.

G. W. Pabst will produce for the Nelson Film Co. the cinema version of Cervantes' romance Don Quixote. (THE TIMES, London, 9-VII-1932).

## The didactic Film.

Mr James Marchant states that as a result of the Sunday opening of cinemas, the schools which use the cinema in teaching can apply for financial subsidy in case of need to the proper authorities. (NEWS CHRONICLE, London, 9-VIII-1932).

The Education Department of Ohio will support in the forthcoming scholastic year the use of both sound and silent films in the schools. (VARIETY, New York, 23-VIII-1932).

The manager of the cinema at Nilvange (Moselle) has organized a scholastic com-



petition among the children of the district between 8 and 12 to learn their impressions after seeing a projection of the film "Byrd at the South Pole". (LA CINÉMATOGRAPHIE FRANÇAISE, Paris, 27-VIII-1932).

The National Council of Teachers of English will begin next autumn to act on its own initiative in the matter of choosing films adapted for the schools. It is calculated that the material so chosen will be distributed to 60,000 American teachers. (MOTION PICTURE HERALD, New York, 27-VIII-1932).

A. Collette, referring to the old criticisms and suggestions that continue to be made on educational films, states in an article that it would be desirable to have special films destined for students in the different courses, that should be in perfect harmony with their intellectual development and their age, but at the same time it is not fair to demand in the beginning of a new method of teaching that the material placed in the teachers' hands should be immediately perfect. (CINÉOPSE, Paris, No. 156 of August, 1932).

Dr Foveau of Courmelles comments some very interesting points of a conference held by M. Mare and published in the "Ecole chez soi", a scholastic review of the Public Works office and Post and Telegraphs on the educational and instructional cinema. (CINÉOPSE, Paris, No. 158 of August, 1932).

The president of the National Academy for Visual Education announces that in the United States there are at the present time 640 educational films in course of preparation. (CINÉOPSE, Paris, No. 156 of August, 1932).

Some interesting excerpts of a report made by the businessman Sig. Musso regarding a definite and detailed programme of cinema education to be tried in Italian schools have

been published. From the report, after noting the importance of cinematography as a means of education and propaganda, we learn that the new original sound projector invented by the Italian Sandro Michetti permits of schools taking advantage of the great benefits obtainable from the use of sound films with expenses that are much less than in the case of other apparatus.

It is proposed to obtain the funds to defray the expense of employing the sound film in schools by applying a special educational tax at the rate of 9 lire per annum for each scholar — apart from those can pay nothing — in the elementary schools. The other schools, such as the Middle and High Schools would pay 30 lire per year per pupil and the university students would pay 50 lire a year per head. (LA SCUOLA FASCISTA, of August 1932).

### The Cultural Film.

The intelligent initiative taken by the director of the Cinema Royal of Grenoble is considered worthy of praise. The director, when presenting a film by Fritz Lang of a psychological character not easy to understand, explained by word of mouth to the audience the author's intentions. (HEBDO FILM, Paris, 13-VIII-1932).

Professor E. A. Henry, director of the Library of the university of Cincinnati, is of opinion that the cinema will settle a great problem, namely that of allowing students to consult, without making long and expensive voyages any book or rare manuscript which will be previously have been filmed and preserved in the local library. (MOTION PICTURE HERALD, New York, 27-VIII-1932).

M. Jean Bénédict-Levy continuing his indefatigable propaganda for the educational film, gave a conference at Bordeaux accompanied by projections of his own films on the following subjects :



1) The cinema in teaching and education ;

2) The role of the cinema in the country's economic life ;

3) The Cinema and Urbanism ;

4) The cinema and religious teaching. (CINÉOPSE, Paris, No. 156 of August 1932).

The conferences which will take place in future in the new central library of Sheffield will be illustrated by moving pictures. (THE DAILY FILM RENTER, London, 3-IX-1932).

### **The Scientific Film.**

Audio-Cinema Inc. will shortly produce for the Metropolitan Life Insurance Co. a film illustrating the discovery by means of the microscope of a number of microbes and the best methods of fighting them. (THE FILM DAILY, New York, 11-VIII-1932).

The University of Chicago has undertaken the production of numerous films divided into sections ; the first section dealing with physical science contains 20 films. (CINÉOPSE, Paris, No. 156 of August 1932).

Captain Robert A. Smith filmed the solar eclipse of August 31 last from an airplane at a height of 20,000 feet. (THE NEW YORK TIMES, New York, 1-IX-1932).

### **Hygiene and Prevention of Disease.**

The Watch Committee of Leeds agreed to the exhibition of special projections of hygiene films for children in various quarters of the city during "Health Week" which took place from the 2nd to the 8th of October. (TODAY'S CINEMA, London, 22-VIII-1932).

Six hundred and sixty children were present at Birkenhead at the projection of some hygiene films. Among the subjects dealt with in the films were cleanliness, the structure of the eye, and the measures to

be taken to avoid diphtheria. (THE CINEMA, London, 9-IX-1932).

A news message from Los Angeles states that only through the use of the film was it possible to ascertain the winner in an obstacle race. (THE DAILY TELEGRAPH, London, 5-VIII-1932).

### **Jurisprudence, Taxation, Legislation for the Cinema.**

The "Spitzenorganization" of the German Cinema Industry has presented to the Prussian minister of Finances a protest against the increase in the tax on films in which the principal parts are interpreted by children. Up to now, the tax consisted in a fixed fee of 3 marks per projection, but from now on it will be necessary to pay 3 marks for each child appearing in the film. (KINEMATOGRAF, Berlin, 2-VIII-1932).

The Latvian government has abolished the quota system for films. All foreign films are now admitted in Latvia, but the taxes payable for their import have been increased 50 per cent. (LA CINÉMATOGRAPHIE FRANÇAISE, Paris, 13-VIII-1932).

LICHT-BILD-BÜHNE of Berlin (23-VIII-1932) publishes the text of the new regulations governing the quota in Austria which becomes operative September 1, 1932. It is published by the Cinematograph Office of the Vienna Chamber of Commerce.

Three children of Littlehampton (Sussex), found guilty of theft were condemned, to stay away from the cinema for two years. (THE DAILY FILM RENTER, London, 31-VIII-1932).

The Council for the Austrian Cinema assembled in general meeting approved the new regulations regarding the quota fixed for foreign films. (KINEMATOGRAF, Berlin, 3-IX-1932).

On September 6th last, the new customs duties on imported films went into force. The duties on positives are now 2000 marks per quintal. The negatives are exempt from duty. Unexposed film and exposed but undeveloped film pays a duty of 600 marks per quintal. (FILM JOURNAL, Berlin, 4-IX-1932).

### **Censorship.**

The Turkish government has promulgated a new law on cinema censorship. As a result of this law, every film must be placed before the censors, whether made in Turkey or abroad. All films containing suggestions of religious propaganda, or films which offend the prestige of the army or offend good morals or are dangerous for social education are forbidden. Anti-Turkish films are also forbidden, as well as films which are in any way offensive to countries enjoying friendly relations with Turkey. All films shown in Turkish cinemas must have subtitles or running comment in the Turkish language.

As a result of the recommendations of Will Hays to the movie houses which still continue to engage in publicity contrary to public morals, the American producers have decided to nominate a commission composed of the publicity executives of the different firms which exercise a kind of censorship on this publicity. (LA CINÉMATOGRAPHIE FRANÇAISE, Paris, 13-VIII-1932).

It was settled at the Ottawa Imperial Conference not to modify the quota system in force in connection with the import of American films, but to institute a censorship. (THE NEW YORK TIMES, New York, 19-VIII-1932).

### **Copyright Questions.**

✓ LE DROIT D'AUTEUR, Berne of 15-VIII-1932 publishes a report on the reform of

the copyright law in Germany and Austria. The section dealing with the cinema is particularly interesting.

### **Statistics.**

It is calculated that the present shutting down of 5600 cinemas in the United States is causing a loss to the film industry of 1,300,000 dollars per week. Out of the 25,000 persons constituting the cinema population of Hollywood, 650 only have the guarantee of fixed contracts. All the rest are engaged by the week. In order to limit the number of the unemployed in Hollywood, the introduction of the four day week is foreseen. (VARIETY, New York, 2-IX-1932).

During the cinema year 1931-32, 201 films were submitted to the French censorship. Of these, 102 were French films, 12 foreign films made in France, 28 foreign films made abroad, 30 films dubbed abroad, and 29 foreign films dubbed in France. (LE CINÉOPSE, Paris, No 157 of September 1932).

### **Industry and the Film.**

Sir William Morris will shortly present at the Phoenix Theatre in London an industrial film made in his own Cowely works. (THE DAILY FILM RENTER, London, 5-IX-1932).

### **Technical Education.**

The programme for the academic year 1932-1933 at the university of Berlin includes lessons on the problems of colour cinematography, radio-telephony and copyright matters. (DEUTSCHER FEUILLETON DIENST, Berlin, 26-VIII-1932).

### **Syndical Organisation.**

A. Zukor, President of the Paramount stated recently that the present crisis seemed

to be taking a turn that was favourable for the cinema, as for more than a month there had been noticed a strong improvement in box office business. (THE DAILY FILM RENTER, London, 16-VIII-1932).

### New Review.

Under the auspices of the "Syndicat National des Directeurs", a new cinema review has been published in Paris, entitled: "*Le National Cinématographique*". (THE CINEMA, London, 17-VIII-1932).

LA CINÉMATOGRAPHIE FRANÇAISE of Paris (No. 721 of 27-VIII-1932) announces the creation in Portugal of a cinema centre for the production of sound films.

An art cinema Club has been opened in Paris at 10 Avenue de Jena, with the object of gathering together all those who do artistic work in the film world, such as authors, producers, actors, and so on. (CINÉOPSE, Paris, No. 156 of August 1932).

With the object of nationalizing the cinema industry, the Latvian government will shortly create a company for film producing which will be under the direct control of the ministry of the Interior. (THE CINEMA, London, 7-IX-1932).

### Technique.

A report from Prague states that M. Antonin Votekowski has completed his invention on which he has been working since 1926. The object of the invention is to allow the projection of films in semi-illuminated rooms, or even in the open air, without the pictures losing anything of their sharpness and clearness. (LE NOUVELLISTE, Lyons, 6-VIII-1932).

According to the REICHFILMBLATT of Berlin, 13-VII-1932, Hans Neumann of Frank-

furt on Rhine has invented a new system of cinema installation, by means of which all the orders which are given to the technical staff during a film projection can be communicated from a central cabin inside the projection cabin, without the public being in any way aware.

The composers R. Rodgers and L. Hart have suggested a new form of musical technique to be called "Photographic Music", which accompanies the film in all its action. (THE FILM DAILY, New York, 16-VIII-1932).

A new apparatus for registering sound invented by the Rev. Könnemann has been placed on the markets of Berlin and Paris. The inventor is a German Catholic priest. The Apparatus is called the "Eidophon". (TODAY'S CINEMA, London, 20-VIII-1932).

LA CINÉMATOGRAPHIE FRANÇAISE of Paris (No. 712 of 25-VIII-1932) publishes an article by L. C. Bostwick of the Bell Telephone Laboratories on "A Loud-speaker sensitive to the highest audible frequencies".

LE FASCINATEUR of Paris (No. 291 of August 1932) publishes an article of an exclusively technical character on an automatic system of closing operating cabins for cinemas using inflammable film.

THE CINEMA of London (No. 2192 of 7-IX-1932) publishes an article of a technical character regarding the measuring of noises.

TELEVISION NEWS of New York (No. 4 of September-October 1932) publishes an article regarding a new system of luminous valves suitable for photo-acoustic registration based on the principle of the vibrations of very fine sheets of metal.



### **The Varied Life of the Film.**

As the result of an inquiry made in America it was learnt that the public does not insist any more on seeing silent films. As a matter of fact only 3.8% of persons questioned showed any longing for a return to the silent film, while all the others were in favour of the sound film.

The German Cinema Syndicate "*Deutsches Lichtspiel Syndicat*" has started a com-

petition among students for the best manuscript of a film illustrating the life of those students who in order to continue their studies are obliged to take up some occupation. (DEUTSCHER FEUILLETON DIENST, Berlin, 11-VIII-1932).

LA CINÉMATOGRAPHIE FRANÇAISE of Paris (No. 720 of 20-VIII-1932) publishes an article by M. Mario Roustan entitled "Vers la discipline des activités" in which he states that the cinema, like other industries, has need of intelligent organization.



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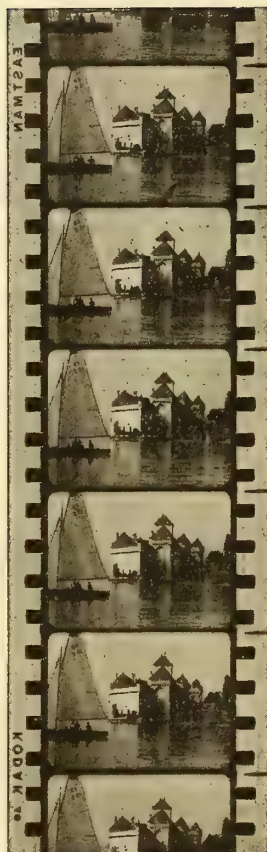
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# ***Bibliography***

*Edifices publics pour villes et villages* by EMILE GUILLOT. 2nd Edition, revised and added to by MARIUS BOUSQUET, Architect. 1 vol, 785 pp., with illustrations (Dunod, 92, rue Bonaparte, Paris), 1927.

This work, which has a technical and juridical character, is published in the collection entitled "Library of the Engineer attached to Public Works". The book contains eight chapters, which deal respectively with: edifices for public education; administration offices and public utility constructions; hospitals and public relief buildings; military edifices; religious buildings: buildings for Fine Arts and sport; commemorative and funeral structures and various buildings.

A mere recapitulation of the chapter headings cannot hope to provide even an approximate idea of the importance of the book, but in a brief review it is not possible to do more, especially when one notes that each chapter is subdivided into a number of headings with sub-titles and secondary divisions. The three first chapters are especially full of detail, and it is remarkable that amid such minuteness of detail and among so many things concerning house-building and house-furnishing in various styles and ways, no mention is made of the cinema or of the requirements for its installation. The fault is not attributable to Messrs Guillot and Bousquet, who in this work have necessarily had to keep within the official regulations on scholastic buildings. This indeed is their policy in regard to all the kinds of buildings which they treat, and the fact makes the book, besides being interesting from the technical and professional point of view, (building procedure, material estimates, etc.) an authentic collection of laws, regulations and practical rules dealing with the types of buildings under discussion. The volume is enriched with historical notes, numerous photographs and drawings, plans, etc., which contribute notably to increase the interest of the work.

Cinema halls logically are to be found under the theatre section. (Chap. VI. Edifices devoted to Fine Arts and Sports) and also form the subject of a special study which examines special con-

structions, fitting out and furnishing of halls and the police regulations in force for such places.

Although the book, which we can call notable without fear of exaggerating, is five years old, it maintains its interest. Doubtless, during the last five years, new exigencies and fresh possibilities have altered and evolved the technique of building. To mention only talking picture studios and projection halls, acoustic necessities have imposed special researches and new forms on engineers and architects. During the last five years also, the principle of applying the cinema to teaching has made immense progress and, as we have already suggested, it is logical to expect that regulations more in keeping with the new times may envisage the installation of cinemas in edifices destined for purposes of education. No doubt this additional material will appear in a third edition of "Edifices Publics", edited by Marius Bousquet, with the same care he has shown in the volume under review, where he has followed the lines laid down by the author.

*L'Acoustique architecturale* by GUSTAVE LYON. I Vol. 70 pp. with drawings. Frs 15 (Film et Technique), 78 Avenue des Champs Elysées, Paris), 1932.

We made reference to this book in our April number when mentioning "Propos de la Cabine" which we propose to review later. These two works are the first volumes in a new collection "Film et Technique" published under the general denomination of "Bibliothèque technique du cinéma".

In « L'Acoustique Architecturale », which fills very usefully one of the *lacunae* we noted in "Edifices Publics", M. Gustave Lyon convinces us that he is not only a technician who knows his subject thoroughly, but also a technician who has had occasion to try out theory through numerous and varied experiences, some of which are remarkable. The reader cannot but derive profit from the author's knowledge and experience.

Anyone interested for one reason or another,

and in major or minor degree, in the problems of architectural acoustics will undoubtedly find this book invaluable. The reader will learn many things and enrich his general culture with the book, for Mr Lyon seeks to render the most difficult scientific principles comprehensible, illustrating them with simple examples. This is especially shown in the two chapters, "Fundamental and first laws of Acoustics" and "Sound Isolation". The further one goes into the book, the more one becomes convinced that it is not only a work of popular science but a technical and practical treatise of real value. The chapters, "Preliminary study for a conference Hall" and "Project for a hall with reserved seats", "Placing of the Microphones in a registering studio", "Project for a fitted-out Studio", "Ventilation of halls" are written chiefly for specialists, though the general reader will find interesting information and facts set forth by Mr Lyon in a simple and easily understandable manner.

This work is made more interesting by the reproduction of an article by Lucien Fournier which appeared in 1909 in "La Nature", in which Lyon's work at that time in tracing the causes of the execrable acoustics of the halls of the Trocadero and improving them is set forth. This fact alone is sufficient to give a clear indication of the competence and experience with which the chief problems of architectural acoustics are treated.

*Les propos de la cabine* by P. GRAUGNARD. Preface by A. P. RICHARD, Vice-President of the French Cinematographists. I Vol. 97 pp. with illustrations. (Film et Technique, Paris), 1932.

As the title indicates, the volume under review is a practical and technical manual for the cinema producer and operator, a book "by a professional for professionals" as Mr A. P. Richard says in his preface.

With the rise of the sound film, the projection cabin has become the vital centre of the cinema, as cinema directors have bit by bit understood instead of thinking as they did for a long time that the nerve-centre was the box-office. The public's requirements in sound projection have

rapidly dominated this too narrow business view, and if the exhibitor is anxious that the box-office should work well, he must first of all look after the projection cabin. The latter, however, has become for many cinema owners or renters who have little or no knowledge of the technique of the sound film a kind of sanctuary which they scarcely dare enter, a sanctuary in which the operator becomes day after day the most considerable personage in the business, having in his hands the present and the future of the cinema. It is also possible to foresee that each new improvement in the cinema (stereoscopy, coloured films, ecc.) will make the operator the real and authentic *deus ex machina* of the enterprise.

Graugnard starts from this point to develop his argument that cinema managers and operators ought to have a good practical knowledge of the technique of the projection of sound.

It is not necessary to make an analysis of a work which is chiefly technical. The chapters deal in a complete and minute fashion with: 1) current; 2) alimentation of sound projectors; 3) breakdowns in projectors; 4) improvement of existing installations. The sixth chapter deals with the problem of small halls and the fifth discusses "persons interested", that is scholastic associations, schools, cultural and popular clubs, etc., which have modest budgets, and are not in a position to buy the necessary apparatus for sound films.

In this latter chapter, written especially for such institutions and entitled "Our constructions", there is to be found practical advice for the construction, for example, of a preamplifier for accumulators, a mixed pre-amplifier, an amplifier in sectors, a separate amplifier for pre-amplifier and other mechanical devices of the greatest utility.

Of course, the construction of such apparatus presupposes on the part of the constructor a certain knowledge of electro-technics. At the same time, one must be grateful to Mr Graugnard for making it possible for persons having this knowledge to put it into practice and especially for having thought also of those who use the cinema as a means of teaching, education and healthy amusement.

---

Dr. LUCIANO de FEO, *Editor and Responsible Manager*

---

Rome — « L'Universale » Tipografia Poliglotta.



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# INTERNATIONAL REVIEW OF EDUCATIONAL CINEMATOGRAPHY

ROME

NOVEMBER

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LEAGUE OF NATIONS

MONTHLY PUBLICATION  
OF THE INTERNATIONAL INSTITUTE OF EDUCATIONAL  
CINEMATOGRAPHY



# INTERNATIONAL INSTITUTE OF EDUCATIONAL CINEMATOGRAPHY

## LEAGUE OF NATIONS

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# DRAFT CONVENTION

## FOR FACILITATING THE INTERNATIONAL CIRCULATION OF FILMS OF AN EDUCATIONAL CHARACTER. REPORT SUBMITTED BY THE SECOND COMMITTEE TO THE ASSEMBLY

We have always kept our readers informed on the developments that have taken place for settling — by a convention with the I. I. E. C. — the question of abolishing customs duties on films of an educational character. We are pleased to be able to announce that a new step of a decisive nature has been made, and that the solution of the question, so long hoped for by producers and users of educational films, is imminent.

We should like to remind our readers that the draft of the original convention was forwarded at the time to the governments of member states as well to governments of non-member states of the League of Nations by the General Secretariate of Geneva for information. The resulting protocol, following the suggestions made by the governments interested was received at Geneva to be placed before the Assembly of the League for its approval at the October session.

Our readers can therefore see that after the latest news of the progress of this convention, the I. I. E. C. has not been content to await calmly the development of events.

The second Commission of the Geneva Assembly which has authority in the matter entrusted the preliminary examination of the protocol to a sub-committee. This sub-committee, composed of Messrs HOLSTI, for Finland, Sir William MALKIN for Great Britain, PILOTTI for Italy, PELLA for Rumania, STODOLA for Czecho-Slovakia, and presided over by J. BONNET for France, and at the sittings of which Dr. Luciano DE FEO, Director of the I. I. E. C. was present laid before the Second Commission a draft convention, the text whereof follows :—

### DRAFT CONVENTION. (List of Heads of States).

.....  
*Believing that educational films contribute towards the mutual understanding of peoples, in conformity with the object of the League of Nations, and consequently encourage moral disarmament ;*

*Convinced that it is highly desirable to facilitate the international circulation of such films, which constitute specially effective means of ensuring physical, intellectual and moral progress ;*

*Noting that educational films are insufficiently known and that their international diffusion is too limited ;*

*Considering that Customs duties constitute a serious obstacle to the circulation of these films and that States do not obtain any great financial advantage as a compensation for this disadvantage :*

*Have appointed as their Plenipotentiaries the following :*

(List of Plenipotentiaries).

.....  
*Who, having communicated their full powers, found in good and due form, have agreed on the following provisions :*

ARTICLE I.

*For the purposes of the present Convention, there shall be regarded as films which may be of an international educational character, in general, films based on didactic principles, that is to say :*

- (a) Films designed to supply information with regard to the League of Nations and other international organisations of States which are officially recognised by the High Contracting Parties ;*
- (b) Films prepared for use in education of all grades ;*
- (c) Films intended for occupational training and guidance and films for the scientific organisation of work ;*
- (d) Films dealing with scientific or technical research or designed to spread scientific knowledge ;*
- (e) Films dealing with health questions, physical training, social welfare and relief.*

ARTICLE II (old Article V).

*The High Contracting Parties undertake to accord, within six months from the coming into force of the present Convention, exemption from all Customs duties and accessory charges of any kind, except statistical fees and stamp duties, in respect of the import, transit and export of films of an international educational character produced by concerns or institutions established in the territory of one of the High Contracting Parties.*

*They agree that the provisions of the preceding paragraph apply to educational films in either of the following forms :*

- (a) Negatives, printed and developed ;*
- (b) Positives, printed and developed.*

*In the case of sound or talking films, the benefits of the present Convention shall also be accorded to all forms of sound reproduction such as records and acoustic films.*

*The High Contracting Parties further undertake not to subject the films referred to in the first paragraph of this article to internal taxes (in connection with sale or circulation or of any other kind) other or higher than those to which educational films produced in the country concerned are subject.*

ARTICLE III (old Article VI).

*Every film for which exemption from Customs duties is to be claimed in accordance with the present Convention shall be submitted to the International Educational Cinematographic Institute for examination, and the Institute, if satisfied that the film is of an international educational character within the meaning of Article I, shall issue a certificate to that effect in the form shown in the Annex to the present Convention. On presentation of such certificate, the necessary facilities for the submission of the film to the national authority com-*



*petent to grant exemption from Customs duties shall be accorded by the customs and other departments concerned of the country into which it is desired to import the film.*

*The decision of the competent national authorities as to whether a film is to be regarded as entitled to exemption from Customs duties in accordance with the present Convention shall be final, subject to the provisions of the following article. The said authorities will notify the International Educational Cinematographic Institute of their decision.*

#### ARTICLE IV (old Article VII).

*1. If the authorities of the importing country refuse to grant exemption from Customs duties to a film because they do not admit its international educational character, the Government of the country where the concern or institution which has produced the film is established may, if it considers that it has an interest in the circulation of the film on national cultural grounds, make friendly representations to the Government of the importing country, and the two Governments shall consult together on the question.*

*2. The point to be determined shall be solely whether the film falls within one of the categories in Article I.*

*3. If no agreement is reached between the two Governments, the question shall be referred to two experts, one chosen by the International Educational Cinematographic Institute and the other chosen by the Government of the importing country, but having no official connection with that Government. If the two experts are agreed, their decision shall be accepted by the two Governments.*

*4. It is understood that the foregoing procedure shall not apply when the refusal of the competent authorities of the importing country to exempt the film is based on the ground that it is not in accordance with the educational ideas or methods of the country, or on other grounds of public interest.*

#### ARTICLE V (old Article IV).

*The International Educational Cinematographic Institute shall prepare as soon as possible and periodically publish a catalogue of the films to which it has issued a certificate in accordance with Article III. The catalogue shall also state the decisions taken by the competent authorities of the countries into which importation has been sought. This catalogue, to be published in the five official languages of the Institute (English, French, German, Italian and Spanish), shall reproduce in respect of each film the information contained in the certificates. It shall be communicated to the High Contracting Parties. The said Parties undertake to encourage, by such means as appear to them to be the most effective, the circulation of the catalogue published by the Institute.*

#### ARTICLE VI (old Article VIII).

*Nothing in the present Convention shall affect the right of the High Contracting Parties to censor films in accordance with their own laws or to adopt measures to prohibit the import and transit of films for reasons of public security or order.*

ARTICLE VII (old Article IX).

*The High Contracting Parties undertake jointly to consider means of granting the privilege of reduced tariffs or free carriage in respect of the transport of the films of an international educational character referred to in Article I.*

ARTICLE VIII (old Article XII).

*Disputes as to the interpretation or application of the present Convention not relating to the decisions of the competent authorities referred to in Article III shall be submitted to the Permanent Court of International Justice.*

*If the High Contracting Parties between whom a dispute has arisen, or any one of them, were not parties to the Protocol dated December 16th, 1920, relating to the Permanent Court of International Justice, the dispute shall, if they so desire, be submitted, in accordance with the constitutional rules of each of them, either to the Permanent Court of International Justice, or to an arbitral tribunal in conformity with the Convention of October 18th, 1907, for the Pacific Settlement of International Disputes, or to any other arbitral tribunal.*

ARTICLE IX (old Article XIII).

*The High Contracting Parties shall communicate to each other and to the International Educational Cinematographic Institute within six months following the coming into force in their territories of the present Convention :*

(a) *The names of the organisations entitled to grant exemption from Customs duties in accordance with Article III ;*

(b) *The measures taken to ensure the execution of the provisions of the present Convention.*

ARTICLE X (old Article XIV).

*The Governing Body of the Institute shall draw up regulations concerning the procedure to be followed by it in order to carry out the present Convention and the fees to be charged by it for issuing certificates in accordance with Article III and publishing the catalogue referred to in Article V. These regulations shall be submitted for approval to the Council of the League of Nations.*

ARTICLE XI (old Article XV).

*The present Convention, of which both the French and English texts shall be authentic, may be signed at any time before . . . (six months) on behalf of any Member of the League of Nations or any non-member State.*

ARTICLE XII (old Article XVI).

*The present Convention shall be ratified. The instruments of ratification shall be deposited with the Secretary-General of the League of Nations, who will notify the deposit thereof to all the Members of the League of Nations and to the non-member States, including the dates at which such deposit has been effected.*

ARTICLE XIII (old Article XVII).

*On and after . . . any Member of the League of Nations and any non-member State on whose behalf the Convention has not been signed at that date may accede to it.*

*The instruments of accession shall be deposited with the Secretary-General of the League of Nations, who will notify such deposit and the date thereof to all the Members of the League of Nations and to non-member States.*

ARTICLE XIV (old Article XVIII).

*The present Convention shall come into force ninety days after the Secretary-General of the League of Nations has received ratifications or accessions on behalf of at least five Members of the League of Nations or non-member States.*

*In respect of each Member or non-member State on whose behalf an instrument of ratification or accession is subsequently deposited, the Convention shall come into force ninety days after the date of the deposit of such instrument.*

ARTICLE XV (old Article XIX).

1. *The present Convention may be denounced after the expiration of a period of three years from the date at which it comes into force.*

2. *The denunciation of the Convention shall be effected by a written notification addressed to the Secretary-General of the League of Nations, who will inform all the Members of the League and the non-member States of each notification and of the date of the receipt thereof.*

3. *The denunciation shall take effect one year after the receipt of the notification.*

ARTICLE XVI (old Article XX).

1. *Any High Contracting Party may declare, at the time of signature, ratification or accession, that, in accepting the present Convention, he is not assuming any obligation in respect of all or any of his colonies, protectorates or oversea territories or the territories under his suzerainty or mandate; the present Convention shall, in that case, not be applicable to the territories named in such declaration.*

2. *Any High Contracting Party may subsequently notify the Secretary-General of the League of Nations that he desires the present Convention to apply to all or any of the territories in respect of which the declaration provided for in the preceding paragraph has been made. The Convention shall, in that case, apply to all the territories named in such notification ninety days after the receipt thereof by the Secretary-General of the League of Nations.*

3. *Any High Contracting Party may, at any time after the expiration of the period of three years provided for in Article XV, declare that he desires the present Protocol to cease to apply to all or any of his colonies, protectorates or oversea territories or the territories under his suzerainty or mandate. The Convention shall, in that case, cease to apply to the territories named in such declarations six months after the receipt thereof by the Secretary-General of the League of Nations.*



4. *The Secretary-General of the League of Nations shall communicate to all the Members of the League of Nations and to the non-member State the declarations and notifications received in virtue of the present article, together with the dates of the receipt thereof.*

ARTICLE XVII (old Article XXI).

*The present Convention shall be registered by the Secretary-General of the League of Nations as soon as it comes into force.*

M. Pella, reporter for the Second Commission, laying his report and the plan before the Assembly, asked the Assembly to approve the following resolution :

‘ *The Assembly,*

‘ *Notes with satisfaction the result of the work accomplished by the Special Committee which it had appointed to examine the draft Convention for facilitating the international circulation of films of an educational character ;*

“ *Is of opinion that the changes proposed by the Special Committee are calculated to facilitate the accession of several of the States to this Convention, which, in its broad outline has received the approval of numerous delegations, but considers that these changes call for a fresh examination on the part of the Governments concerned ;*

‘ *And, having regard to the importance that attaches to a speedy settlement of the question, requests the Council to convene a meeting of Government delegates at whatever time it considers most suitable, but if possible at the time of the forthcoming extraordinary session of the Assembly, provided always that all the Governments have been able to examine the new draft Convention. At this meeting, the delegates, being in possession of full powers, would be called upon to decide whether the proposed Convention, with or without amendment, is to be opened for signature by any Member of the League or any State non-member. In the meantime, the Governments concerned might send their observations to the Secretary-General.*

The approval of this resolution by the Assembly at the October meeting constitutes the best possible hope for the future. As has been said, the Assembly now agrees to consider as an urgent matter, to be decided under the auspices of the League of Nations, the solution of a problem which is urgently desired by all those who see in what may worthily be called *educational films* not only a means of knowledge and spiritual elevation but also a messenger of peace for all men of good will.

# PRODUCTION METHODS FOR PROPAGANDA FILMS ON SOCIAL HYGIENE

By **Lucien Viborel,**

DIRECTOR FOR PROPAGANDA OF THE NATIONAL  
COMMITTEE OF DEFENCE AGAINST TUBERCULOSIS,  
SECRETARY GENERAL FOR PROPAGANDA  
OF THE NATIONAL BUREAU FOR SOCIAL HYGIENE.

It is a matter of the greatest urgency to bring to the knowledge of the public the resources at its disposal in Social Hygiene and at the same to educate it regarding all that is in any way a menace to health.

Several conferences have been held from time to time in theatres, normal schools, exhibitions etc. preceded or followed by the distribution of illustrated pamphlets showing the work of penetration — in France and North Africa — by the travelling squads of the Special Bureau of National Hygiene. At the same time, the most convincing method of demonstration and persuasion is the film.

Popular conferences and conversations in schools do not secure a large public attendance, and only render their maximum efficacy when they are illustrated by a film.

Before going into detail regarding the work of the Cinema Library created in 1922 by the National Committee of Defence against Tuberculosis and by the National Bureau of Social Hygiene in 1926. I should like to insist on the fundamental task of the production of propaganda films for social hygiene. *Films specially made for the thesis to be developed and aimed at the public concerned in the question have had a full success.* It is necessary to take due account of this essential fact.

The same subject can and must assume different aspects according as to whether shown to elementary school students, to our future teachers in normal schools, in urban centres or in workshops or villages.

We must not forget that our task is to educate the public, to guide it methodically towards a knowledge and conquest of fresh ideas. Producers of propaganda films have not always kept this idea before their eyes. We have had some admirable efforts, some of them almost perfect, but they

have not come within the well defined limits of a definite programme. We have not as yet traced this gradual and methodical programme of production which will increase the efficacy of our educational movement. This should be the first and principal concern of our producers.

We want films adapted to the centres where they are shown, drawn from subjects the importance of which should follow the graduation of a regular well-conceived plan. Then we shall see a natural and harmonic increase in the results of our campaign of propaganda.

It is natural that in order to obtain these results a collaboration between producer and educationalist is indispensable with the object of handling films of this type. Such collaboration would be able to judge in precedence to whom the films should be presented, and would have some knowledge of the capacity for attention of the various publics and the degree of their understanding of the problems to be treated. With a due acquaintance of the needs and limits of public understanding, such collaboration will be in a position to guide and inspire the scenario writer and producer of the film, thus duplicating the chances of eventual success.

Our cinema library has a large stock of films dealing with the various aspects of teaching social hygiene, with a total that reaches some 500 films of the most varied kinds, all dealing in one way or another with sanitary or social education. The following are the principal subjects:

**Fundamental principles of hygiene:** cleanliness, air, water, dental hygiene, fight against attic dwellings, insects, good milk, prevention of social scourges, infantile mortality, tuberculosis, venereal diseases, cancer.

**Tuberculosis.** — 119 films deal with this subject.

In order to spread knowledge on preventive cures and methods of repression of the disease, films have been produced on sanatoria, prevention methods, dispensaries, etc.

We will mention, among others, the following: "The sanitary village of Passy Praz-Coutant", "The Bligny Sanatorium", "The Leon Bourgeois Dispensary", "The Marine Sanatorium of Roscoff", "The Villemin di Nancy Hospital-Sanatorium", "A Colony of the Grancher Foundation", "A Popular Sanatorium in Italy".

TUBERCULOSIS, ITS CAUSES AND PREVENTION form the material for the following films: "Tuberculosis, its causes and the lessons it teaches"; "External Tuberculosis"; "Tuberculosis among the Poor", to which



may be added, "Prevention of Tuberculosis by hygiene and vaccination with B. C. G."

Mention may also be made of the films "The Fight against Tuberculosis"; "The Social Task of the Visiting Nurse", the great dramatic film "The Force of Life" and the comic films "Mr Piff"; "Don't Spit" "Frank's Day", "The Sacred Veil" etc.

**Child Education.** — We will mention in this connection eleven fine films: "Child Hygiene"; "Two Methods"; "A Day in the Life of a New-born Baby"; "How to cure our Little Ones"; "The Treatment at Salbris"; two big dramas, "The Child's Rights" and "Maternity" written by the famous cinema author Jean Benoît-Lévy, and "The Future Mamma" by Dr. Devraigne, gynaecologist at the Paris hospitals.

The latter film provides in seven lessons the completest and most attractive form of instruction in the matter of bringing up children.

**Dangers of venereal disease.** — Fourteen films of great interest provide assistance in fighting the venereal danger. Among them may be mentioned: "A social disease: Syphilis"; "Causes and effects of Syphilis"; "Anti-venereal repression in France" — as well as two films with a pedagogic tendency, "How shall I tell my child?" and "I must tell" (animated drawings). We have then three fine dramatic films, "The Kiss that kills", shown in the big cinemas of Paris, "Once upon a time, there were three friends", and for propaganda in North Africa, in an Arabian edition "Story of the Thousand and Second Night".

**Cancer.** — The film "Cancer, Social Scourge" shows the ravages caused by the disease, its curative treatment and the present state of anti-cancer methods.

**Attic Dwellings.** — The film "Children's Souls" by Jean Benoît-Lévy has been shown in the Paris cinemas, obtaining a most flattering success. Finally, "The Sacred Veil" by Dr Devraigne justly exalts the fruitful work and life of devotion of the social nurse.

**General and contagious diseases.** — Subjects of various kinds, all of them having an influence on the public, have been grouped together under this heading.

a) *Contagious Diseases*. — One documentary film is on marsh fever, "Malaria", another is entitled "How contagious diseases are caught" and is shown with animated drawings, while a third on diphtheria arouses considerable attention.

b) *General Hygiene*. — The films dealing with this vast subject are very numerous, and among them the following may be mentioned: "The Fly Peril", "The Common Fly", "The Blue Fly", a scientific film "Care of the Body", a film showing some bad habits and how to correct them, "The Mosquito", "A clean tooth never gets Caries", "The Spring", a propaganda film on the benefits of water, "The Hygiene of Milk" and "The Good and the Bad Dairyman".

See INTERNAT. REVIEW OF THE CINEMA, May 1932; *L'effort de propagande d'hygiène sociale pres le cinématographe en France*.

Our cinema library receives a continuously increasing request for films, and the number of projections is steadily rising. In 1929, there were 1300 projections against 500 in 1930 and 8000 in 1931.

I should like to point out that as a result of our interest in the matter, collections of films have been formed and stored in the principal regional bureaux where cinema teaching is undertaken, including the Bureau for Cinema Teaching and Education in Paris, the Northern Bureau, the Academy of Montpellier in the South West region and at the Algiers Bureau of Hygiene and Preventive Medicine.

Poland, Egypt, Roumania, Uruguay, Belgium, Brazil and Spain have applied to our cinema library which has developed and maintained connections with all organizations concerned in teaching hygiene through the film, such as the Hygiene Committee of the League of Nations, the Commission of Cinema Studies of the International Institute for Intellectual Cooperation, and the International Institute of Educational Cinematography of the League of Nations.

It seems to me useless to insist any more on the power of penetration of the film on children's minds, but what can we judge the value of the film as an educational means for adults to be? Our inquiry among French Teachers has shown the educational value of the cinema for the adult.

Cinema technique during the last years has become enriched with a new power, the sound and talking film, which can be useful to the educational film for its lessons.

If the entertainment cinema tends towards the theatre now that it is

a sound cinema, the teaching and propaganda methods acquire an undoubted superiority owing to the sound and talking film.

Created by an efficient technique judiciously employed, the film, as such, may become an element of certain success because it speaks. We do not refer only to the attractive qualities of an agreeable voice, of the interest aroused by persons who behave as in real life with all the charm of the unforeseen and the variety of their behaviour and gestures, but we should like to point out that the talking film is able to express, without tiring the audience, all that it is necessary for the audience to know.

The silent film uses sub-titles to which objection may be made. They are often incomplete and inexact owing to the desire to throw the fewest number of words possible on the screen so that the public may be able to read them. On the other hand, with a minimum of four or five lines which pass rapidly across the screen there is the risk that the sub-title will not be properly read. It is no secret to state that most of us feel guilty of not having deciphered a number of sub-titles of films we have seen, either because they were handwritten or believed to be boring.

To sum up the matter : I. Omissions or obscurity due to excessive brevity are capable of making sub-titles useless. II. Long sub-titles distract the public's attention and are not read to the end.

In the two cases referred to, the object of the sub-title is not fulfilled, and the consequences will be especially serious for films seeking to popularize science, or educational or propaganda films. Such a state of things would be fatal, and it is clear that educational and scientific films have all to gain from being spoken and sound films.

A talking film develops an idea right up to the end without tiring the spectator and under conditions approaching reality in a way that does not admit of argument. The text is merely the faithful reproduction of the theories it is desired to propagate.

Is it possible to measure the power of attraction and influence of a film produced in an atmosphere of reality creating a lively current of sympathy between the actors and the public ?

Cannot we imagine the rapid spread of the theories of Pasteur if they had been illustrated by himself before an attentive and understanding public ?

The National Committee of Defence against Tuberculosis is in a position to offer fresh material and new ideas in this connection, and it owes this fact to a capable technician who has placed all the resources of his science



and the magic of his art at the disposal of social endeavour. I mean M. Jean Benoit-Lévy.

“Creating immunity against TB with hygiene and vaccination with “B.C.G.” is a talking film in which the creator of the serum, Prof. Albert Calmette speaks in collaboration with Prof. Leon Bernard, who has proved its results.

The film B. C. G. therefore places before the eyes of the public the irrefutable and definite text which the two scientists have composed themselves, and which never varies wherever the film may happen to be shown, in whatever country or city. Entire humanity can listen to the words of Professors Calmette and Bernard, follow their experiments and tests on the screen, learn the real history of the serum B. C. G. the work it involves, and the results that can be obtained from it. The film will be the exact and perfect picture of their completed work and the full explanation of their theory. The importance of a work spread round the world in this fashion is easily grasped.

It is no longer indispensable to organize tours of our earnest lecturers throughout the world both rural and urban in order to educate the public. The film carries to all countries both lecture and lecturer.

The National Bureau of Social Hygiene has sonorized “Anti-Venereal Methods in France”. Next December, a new film will be ready “One Penny for Health”, intended to mark the educational value of the national campaigns for the Anti-Tuberculosis postage stamps.

The special value of the film lies in the address by Professor Léon Bernard.

The public learns from the scientist’s mouth of the big effort made in France by the national campaigns for the antituberculosis stamps. To the inevitable mental question which everybody puts, “What have been the results of this campaign from the point of view of mortality?” two graphs and the definite answer of the professors reply saying: “The results have been an undoubted lowering of the death-rate from tuberculosis in France”.

Those who have seen and understood this film will never forget it. Is it an international film? Can we send the film which has enjoyed the fullest success in France about the world without alterations?

I do not think so.

The French results can be proved and repeated in every country, but special adaptation is necessary.

It is necessary to take account of the moral atmosphere of the regions chosen, to consider local customs and the nature and the spirit of the inhabitants.

We are convinced that a film — even when successfully produced — if it is not made in the country where it is shown must have something lacking and sometimes will reveal mistakes.

Only technical and scientific films speak a universal language because they do not conflict with the habits or customs of a foreign country.

The film “ Prevention of TB with the B. C. G. serum ”, or the other scientific film on the technique and application of the Ramon anti-diphtheria anatoxin for example, will be everywhere easily understood. Not only the documentary but the educational film the purpose of which is to persuade and convince, must take account of the subtle differences of mentality and opinion and the reality of the facts which we have set forth.

If we want to lead the fight for health in the world, we must produce various educational films which must contain those special elements of success indispensable for the particular countries and conditions where it is proposed to show them, while these instruments of success should also be distributed with criteria of prudence, method and common sense.

*(Translated from the french).*

## VISUAL AIDS IN CLASSROOM TEACHING

Various types of visual material have been used in teaching for centuries. Old time pedagogues were quick to see the value of the chart, the map, and illustrations. More and more the educator today is employing the "seeing experience" in his instruction. First on the list of "seeing experiences" of visual aids is the excursion. Many people think only of the stereograph, stereoptican slide, and moving picture as visual aids. But the most vital of all is the one that gives the child first hand contact. The children, who only read about the fire station cannot be as interested in it as the group that has visited it, talked to the firemen, watched them scale their long ladders, and examined the fire apparatus.

An art class was studying and painting sky and water. Had this class not visited the water front and made actual observations, their paintings would have been merely photographic reproduction of the teacher's work.

I never see a valley without thinking of my own first impression of the word "valley" — a very regular depression between two steep and regular inclines — the teacher's hasty sketch. In this day of automobiles and school busses such inaccurate ideas need never be formed. Now we can take our classes to see this work of nature and our children will have correct mental images of a valley. So I shall repeat, the excursion, the living experience, is the most complete visual aid to instruction.

There are, however, many times when it is impossible to make use of this aid. What then will be used to round out and make accurate concepts of the information given by the printed page? Photographs, prints, exhibits, charts, maps, globes, stereographs, stereoptican slides, and motion pictures are the visual aids commonly used in schools today.

Many of these have been used for a long time, while others such as the motion picture are quite new to us.

There can be no doubt that more correct mental images are formed when the "seeing experience" is added to instruction. This is not the only advantage. There is a great deal to be taught during the first six years of a child's school life, and we must use such technique and tools as will economize time. Bonds of learning are more quickly formed where instruction is accompanied by definite, accurate, clear cut mental images. New reading systems recognize this when they make as part of their primer material pictorial dictionaries of the entire vocabulary to be taught. The illustrations accompanying such words as *many*, *news*, *on*, *of*, are very interesting and certainly help in making more meaningful such difficult words.

Thus by the use of such visual aids as excursions, photographs, prints, exhibits, charts, maps, globes, stereographs, stereoptican slides, and motion pictures a definite saving of time is made and the child's mental images are accurate.



We come now to the use of these visual aids, which is often unskilful and haphazard. The very name given to this material tells how it is to be used — as a help, an aid, not as an end in itself. To herd children into an auditorium and merely “show pictures” is not a skilful or economic use of the educational film. That the children do get a certain amount of information from just “seeing” a film is certain, but how much more it would be if the film were used more scientifically. Care must be taken too that the use of lantern slides does not become just a showing of one picture after another. Carefully chosen slides illustrate information that might otherwise be vague. The points brought out by the slides should be thoroughly discussed, thus supplementing the text book material. Such procedure will not permit the use of a great number of slides during one lesson. In the selection of photographs and prints the teacher must be sure that they give correct ideas of size and color.

The next question is, just how should these visual aids be used to the best advantage in teaching reading, arithmetic, physiology, nature study, and geography in the first six grades.

In the first year of school, reading is the important subject. The skilful first grade teacher knows that actual experience is the greatest stimulus. So before the children read about the playhouse, they make one. It is complete in all details. There it stands, the product of busy little hands. And as the children read about the playhouse and family in their primers they visualize their own playhouse family. In another unit there is a story of a dog show. How much more real is the reading after a dog show has been made. These children have a little dog walking on a big, red ball and a big dog standing on his head in their show too. As they read they visualize these things that acthey have made, and new words are learned more quickly and meanings are more accurate.

One of the first steps used in developing a reading lesson in primary grades is the study of the illustrations accompanying the story. This study of pictures stimulates interest. After enjoying the pictures that illustrate a certain lively second grade story, we say, “Let’s read the story and find out just how the rope, the waterfall, and the spider helped Pouchy Pelican”.

A third grade reader contains a fine unit on birds. We try to use this always in the spring when the birds have arrived. During the study, excursions are taken to the woods to see the birds in their natural homes. Stuffed models and a collection of nests are on display in the school room. Pictures of birds are displayed on the bulletin boards. To introduce the unit a splendid bird film is shown. As each bird is studied, a home made lantern slide picture of the bird is projected on the board. To summarize the unit the film is again shown and the children paint pictures of the birds for their bird books.

It can easily be seen that without such visual aids this study of birds would never be as real to the child, and impressions could be very wrong.

The lantern slide picture introduces a variety to word drill that is very welcome. The slide which contains the picture of words to be studied is projected on the blackboard. The teacher writes the names on the objects as the children point them out. The game is to see how many words are remembered when the picture is flashed off.

The use of all these visual aids should be carried on into the upper grades where reading becomes literature. Stories of knights and castles, foreign lands, famous inven-

tions, in fact nearly all things that children read about should be accurately illustrated so that correct mental images are formed.

The arithmetic lesson that makes use of visual aids will get a far better response than the one where none are used. The school store is a real stimulus for making change correctly and finding the amount of bills. When the little child can see and touch the objects he counts, the arithmetic lesson will be a delightful game. Attractive food charts for planning and finding the cost of school luncheons, picnics, and parties can be made from magazine advertisements. The teacher who realizes the importance of using visual aids will depend upon them to help her in the teaching of such difficult processes as carrying in addition, division with and without remainders, fractions, and mensuration. Here the "seeing experience" greatly lessens the amount of time necessary for intelligent understanding.

We have always been told that actual contact is vitally important in the study of nature. Considering natural science as a study apart from the rest of the curriculum, this may be true. But now there is a very close correlation between nature and every other subject taught. The reading, geography, physiology, or English lesson may stimulate a desire to know more about beavers, rubber trees, correct food, pets. Whenever possible, the observation of the living thing in its natural environment would be ideal, but it is often impossible and impracticable. Here is where the moving picture is invaluable. The child can observe in fifteen minutes natural phenomena that would otherwise take days, perhaps months or years to see. Usually the film contains such clever graphic diagrams and microphotography that the story is quite complete. To illustrate: a second grade was reading a story about beavers. They were very much interested in the stories and pictures of these clever animals, but it was very hard for the children to understand how an animal could bring down trees and build dams. A film was available that showed beavers at work. It answered all the questions perfectly and the children were given an understanding that they otherwise could not have had.

A fifth grade class was studying Alaska. They were more than ordinarily interested in the volcanoes of the Pacific Region. Encyclopedias and books on science, even pictures were not able to explain these phenomena sufficiently well to satisfy these youngsters. Some weeks later, however, the film *Volcanoes* was received. The subject was reviewed and a list of the things the children wanted to know was prepared. Then they saw the film. A discussion followed which showed that the picture had cleared up the vague ideas and given an intelligent understanding. Had the moving picture been available at the beginning of the study, much less time would have been spent because the film so well explained the written discussions.

The educational film has a very important place in the teaching of physiology also. By means of this visual aid certain important facts about food, teeth, posture, and cleanliness may be taught to even first grade children. Older children understand clearly just how food is digested when the next book discussions are supplemented by the moving picture on the subject.

In one of our classes there was too great a percentage of underweight children. An investigation showed that the children could have had the necessary amount of milk and other nutritious foods but, as often happen among American children, they refused to eat the foods they needed. The teacher decided that a thorough food study should be



the basis of the physiology lessons. This study was introduced by the discussion of foods of baby animals. After an interesting conversation that brought out the fact that milk is the food of little animals, a film on milk was shown. This picture showed children's pets drinking milk and then went a step further by showing several healthy children at breakfast and supper. Milk of course was an important part of the meals. After the children saw this picture, there were many things to talk about, and the teacher let them talk until they had been very thoroughly discussed. The next lesson was a trip to a large dairy farm where modern equipment is the keynote. Then followed a trip to the milk plant where the milk is pasturized and bottled. The lesson that followed these trips was a discussion of the things seen. The film, "Wisconsin Dairies", was a complete summarization of the excursions and proved more interesting and easily understood because of the lessons that preceded it. Then each child was measured and weighed. During an arithmetic lesson this was compared to the normal weight scale, and the number of pounds each child had to gain in order to have normal weight was found. The next problem was to determine the foods that would help them to gain. They had learned that milk was the most complete food. So they decided to drink milk. Interest ran so high that they weighed and measured each other each week and kept a graph of their gain which was very material.

This is but one of a series of lessons in physiology which has brought fine results in our classes since we supplemented the text book with the moving picture.

In the subject of geography visual aids are a veritable Carpet of Bagdad carrying the students swiftly and surely to faraway places, giving them an intimate point of view they could not have otherwise.

Wherever possible the excursion should be used. Certain physical features taught in geography can be found in any locality. There is no better way for children to understand the meandering of a stream than by following the stream's course. Shore lines, beaches, cliffs, valleys, soil formation, weather can all be best understood through contact. And when direct contact is impossible, other "seeing experiences" must be used. Such visual aids as photographs, prints, post-card views, and manufacturers' exhibits can be had for almost nothing. The agents of foreign railway and steamship lines sell for a small price the finest posters illustrating the famous places we hear and read about.

What interesting things are told by maps and globes ! From them we can determine zones, climate, winds, rainfall, surface, drainage, probable crops, and population. The modern geography text book is rich in maps. Most of them contain fine product, population, railroad, political and physical maps. Where these visual aids are intelligently used they open wide the door to geographical knowledge.

There is no finer way to introduce a new unit in geography than by the moving picture. Interest is stimulated so the pupils want to know more about the subject. Then follow several periods of study of text books, pictures, stereographs, and the moving picture material itself. After this study, the second showing of the film and the discussion following it, summarizes the unit nicely.

It is clearly understood in our school system that the visual material is to be correlated with other subjects in the curriculum, that it is to be preceded by a certain amount of preparation and followed by a check of some kind. So the moving picture as a visual



aid in geography is never just a "picture show". When used as an introduction to a country or section of a country, certain objectives should be set up for the children to look for in viewing the film. In the film *Alaska* with which we introduced the study of that country we set up these objectives :

- 1) What are 4 industries of Alaska?
- 2) What are 3 of the farm products?
- 3) What kind of people are the natives?
- 4) Why have white people gone to Alaska?

The picture answers these questions as you will see. (Show film, *Alaska*).

You have seen in this picture that the industries of Alaska are farming, mining, lumbering and fishing ; that the crops raised are grain, cabbages, and potatoes ; that the natives are Eskimos ; and that the white people are teachers, farmers, fishermen, lumbermen, and miners. Pupils prove their statements by describing the part of the picture that gave the information. Types of checks that may follow the showing of a picture are the oral discussion, written test, oral or written paragraph. A peep-show formed a check on the films of Washington's Life and Times in a third grade class, while a sixth grade made a "shadow play" after seeing the same films.

It is through careful preparation for the seeing of the educational film and the check that follows, that this form of visual aid is raised from the plane of mere entertainment.

Realizing the important place that visual aids have in modern education, the Department of Education of Pennsylvania has made the subject of Methods of Visual Education a requirement in all State Teachers' Colleges. Correct technique in this branch is but a part of the technique of the other subjects in the curriculum. For this reason courses of study should list the visual material available in the school system just as text books are listed, and teachers should be taught how to use it scientifically. When these two, ample visual aids and correct use of them supplement our work in the classroom, we shall be assured of interest, economy, and efficiency in both teaching and learning.

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# I. I. E. C. Inquiries

## PUBLIC ATTENDANCE AT THE CINEMA

(conclusion)

### Character of frequency of attendance (groups 3 and 6 of questions).

A fact of interest can be learned from the nature of the attendance at the cinema, that is, if the cinemas are frequented by the students in the afternoon or evening, and whether in the week-days or on holidays. This inquiry derives additional value from the fact that it is of necessity connected with a consideration of the phenomenon of physical eye fatigue caused by the cinema, and also with the question as to whether the cinema may constitute an element of danger and distraction for the scholars.

The results of both inquiries have already been published in the pages of this Review, and we shall mention again the conclusions drawn later on.

In the following table the numerical data relative to the nature or kind of cinema attendance will be found, divided by centres, age and sex.

### DAYS OF ATTENDANCE

#### Boys:

	10-12 years			13-16 years			17 years and upward		
	Large Centres	Small Centres	Total	Large Centres	Small Centres	Total	Large Centres	Small Centres	Total
Weekdays . . . . .	940	158	1098	706	189	895	2049	35	2084
Holidays . . . . .	1990	1553	3543	2286	794	3080	2251	71	2322

#### GIRLS:

Weekdays . . . . .	1125	179	1304	365	145	510	177	20	197
Holidays . . . . .	1825	934	2759	452	193	645	198	24	222

### HOURS OF ATTENDANCE

#### Boys:

Afternoons . . . . .	994	149	1143	831	119	950	1647	7	1654
Evenings . . . . .	1545	1568	3113	2006	804	2810	2467	85	2552

#### GIRLS:

Afternoons . . . . .	735	76	811	142	60	202	77	21	98
Evenings . . . . .	1995	1045	3040	498	239	737	274	34	308

The total number of replies obtained from the two groups of questions under examination can be seen from the following figures :

*Days of Attendance :*

*Replies :* 17,659, whereof 13,022 from boys and 4,637 from girls ;

*Hours of Attendance :*

*Replies :* 17,418, whereof 12,222 from boys, and 5,196 from girls.

In respect to these queries, there is a clear majority both from boys and girls and from all centres of inquiry and for all ages for attendance during working days and during the evening. The proportions vary according to the following table :

DAYS OF ATTENDANCE :

	<i>Boys :</i>				<i>Girls :</i>			
	Large Centres		Small Centres		Large Centres		Small Centres	
	Weekday	Holiday	Weekday	Holiday	Weekday	Holiday	Weekday	Holiday
10-12 years. . . .	32.08	67.92	9.23	90.77	38.13	61.87	17.67	82.33
13-16 » . . . .	23.59	76.41	19.23	80.77	44.67	55.33	42.89	57.11
17 upwards . . . .	47.65	52.35	33.01	66.99	47.20	52.80	45.45	54.55

The frequency of attendance on holidays diminishes with the age, both for boys and girls, and especially for the latter. The phenomenon is easily explicable by the greater variety of amusement offered on holidays in the way of excursions, sport in the open air, and closer family life, all of which are more noticeable on Sundays than on weekdays.

Another fact is that in the smaller centres, although the general tendency remains about the same, the percentage of those who frequent the cinemas on holidays is, especially for the boys, very much higher than for urban centres or the chief towns of provinces. In the villages and small towns, there is of course, much less opportunity of distraction than in the cities. The cinemas are open very often only on the days of rest from factory or agricultural labour, and it is logical that the young people are attracted to amusements with greater intensity on these days.

HOURS OF ATTENDANCE :

	<i>Boys :</i>				<i>Girls :</i>			
	Large Centres		Small Centres		Large Centres		Small Centres	
	Aftnoon.	Evng.	Aftn.	Evng.	Aftn.	Evng.	Aftn.	Evng.
10-12 years. . . .	30.15	60.85	8.67	91.33	25.82	74.18	6.78	93.22
13-16 « . . . .	29.29	70.71	12.88	87.12	22.19	77.81	20.06	79.94
17 years up. . . .	40.03	59.97	7.61	92.39	21.94	78.06	38.18	61.82

The variations in frequency of attendance in this group of questions are more remarkable than for the preceding one. Both in larger and smaller centres, both for boys and girls and especially the latter, the preference for evening visits to the cinema is clearly shown. There is, however, a big disproportion between the figures for the boys and those for the girls. The boys show for urban centres a maximum of evening



attendances for the class of between 13 and 16 years of age, for the reason that at the age of 17 and upwards they are probably attracted by other forms of amusement (theatres, concerts etc.) which reduce in a marked manner the desire to frequent the cinema. In the case of rural centres, the proportions of evening attendance of the boys are very high, and reach on the average 90 per cent.

In the case of the girls, the evening attendance is very high in the more important centres. In fact, it is higher even than for the boys, and is probably due to the fact that in the evening they can enjoy the company of their parents more easily than in the afternoons. In urban centres the proportion decreases notably in direct ratio with increasing age.

It is also worthy of note that the percentages of frequency of attendance in the evenings are much higher for the children as compared with the adolescents, which fact again probably depends on the possibility of having company in the evenings.

Following the class of parents' occupations, we have the following results :

#### DAYS OF ATTENDANCE :

##### Boys :

	Workmen.	Agric.	Parents' Occupations		Prof.	Shopkprs.
			Pvte. Mns.	Empls.		
Weekdays . . . . .	730	452	371	1196	446	741
Holidays . . . . .	2575	1547	551	1936	744	1387

##### Girls :

Weekdays . . . . .	437	219	151	569	207	368
Holidays . . . . .	1030	581	137	862	228	637

#### HOURS OF ATTENDANCE :

##### Boys :

Afternoons . . . . .	709	394	294	1038	451	768
Evenings . . . . .	2448	1576	560	1815	657	1231

##### Girls :

Afternoons . . . . .	247	143	65	339	121	193
Evenings . . . . .	1089	652	182	958	278	347

#### DAYS OF ATTENDANCE :

	Total	Weekdays	%	Holidays	%
Workmen . . . . .	4772	1167	24.46	3605	75.54
Agriculturists . . . . .	2799	671	23.97	2128	76.03
Men of Pvte Means . . . . .	1210	522	43.14	688	56.84
Employees . . . . .	4563	1765	38.68	2798	61.32
Professional Men . . . . .	1625	653	40.12	972	59.88
Shop-keepers . . . . .	3133	1109	35.40	2024	64.60

The highest attendance on holidays is given by the classes of the agriculturists and workmen, who are perhaps those who chiefly dispose of the holidays to take a little enter-

tainment. Nor is there anything to argue from the fact that the replies to the questionnaires come from the children and not the parents, because in working class families, the children generally assist their fathers and mothers in their work, even if they do not use their leisure time in work of their own, the income from which goes to swell the family budget. The children of shopkeepers occupy the third place in the category, while the lowest attendance on Sundays and holidays is returned by the children of persons of private means and professional men whose children rarely, or not at all, assist them in their work.

The maximums and minimums are shown by the following table :

<i>Weekday Attendance :</i>	<i>Holidays :</i>
Men of Private Means	Agriculturists
Professional Men	Workmen
Employees	Shop-keepers
Shop-keepers	Employees
Workmen	Professional Men
Agriculturists	Men of Private Means

HOURS OF ATTENDANCE :					
	Total	Afternoon	%	Evening	%
Workmen . . . . .	4493	956	21.28	3537	78.72
Agriculturists . . . . .	2765	537	19.63	2228	80.37
Private Means. . . . .	1101	359	32.60	742	67.40
Employees . . . . .	4150	1377	33.18	2773	66.82
Professional Men . . . . .	1507	572	37.95	935	62.05
Shop-keepers . . . . .	2924	961	32.86	1963	67.14

As was the case for the holidays, the highest attendance in the evening hours is shown by the categories of agriculturists and workmen who are obliged, both parents and children, to utilize the afternoons in the best method possible for their work. The lowest evening attendance is to be observed among the professional and employee classes, and this is probably due to the fact that they have possibilities of finding other forms of amusement in the evening apart from cinema.

The progressions from the maximum to the minimum can be seen from the following table :

<i>AFTERNOON ATTENDANCE :</i>	<i>EVENING ATTENDANCE :</i>
Professional Men	Agriculturists
Employees	Workmen
Shop-keepers	Persons of Private Means
Persons of Private Means	Shop-keepers
Workmen	Employees
Agriculturists	Professional Men

Has attendance during weekdays at the cinema, and therefore during school days and in evening hours, any effect on the physical condition of the children or on their activity or diligence or sense of duty ?

With regard to the first point — tiredness — a report containing the opinions of experts in the field of cinema technique and infantile physiology and psychology as well as data drawn from an inquiry carried out by the I. I. E. C. among children and youths of scholastic age was published in the pages of this review in the May number of 1930, which was dedicated generally to hygiene problems. With the regard to the second point, it may be recalled that the I. I. E. C. issued in 1930 a questionnaire prepared especially for teachers which brought in a remarkable number of replies (over 3000), the results of which were also published in this review during 1931.

The conclusions arrived at during those inquiries in so far as they concern the present report are as follows :

*Visual Fatigue* — is accentuated if the cinema is frequented in the evening. The cerebral work of the day, especially in organisms which are not yet physically and physiologically developed tends to aggravate the evil consequences deriving from the contrasts and intensity of the light. It is clear, however, that the phenomenon of eye fatigue is numerically of not frequent occurrence and in general diminishes with increase in age. The figures already published which included major and minor centres were as follows :

	MAJOR CENTRES :		MINOR CENTRES :	
	Boys	Girls	Boys	Girls
10-12 years . . . . .	32.37 %	33.77 %	24.45 %	29.97 %
13-15 years . . . . .	22.94 "	25.20 "	23.11 "	25.86 "
16 years and upwards . . . . .	20.88 "	20.50 "	29.82 "	8.70 "

*Physical Fatigue* is also accentuated by evening attendance at the cinema which aggravates the effects of the day's work. The number complaining of this trouble was very small. It was higher in the larger centres than in the small, where life is healthier and simpler, and less abundant in emotional stimuli and therefore calculated to develop greater physical resistance.

The figures were as follows :

MAJOR CENTRES :		MINOR CENTRES :	
Boys	Girls	Boys	Girls
16.44 %	17.17 %	6.68 %	8.92 %

With respect to the action of the cinema on the scholastic activity of the children, the teachers queried answered by a great majority that there could be no doubt of the utility of the cinema as a recreational element, as a scientific and cultural means, and as an indirect aid to scholastic teaching, which excludes any possibility that the film may be considered as a dangerous distraction or harmful element in pedagogic activity. Another charge had to be faced, namely that the theatrical film in its present day conditions contained, especially for very youthful spectators, psychological elements calculated to injure a proper concept of life and to give the youthful audience the impression that life is not, as it ought to be considered, a duty towards themselves and humanity but a pleasure, or a potential source of immorality or incitement to crime, something in fact



utterly opposed to the children's family and scholastic duties tending indeed to lead them to desire to do anti-social acts.

These observations are gathered in the course of the teacher's life and are therefore connected with the phenomenon of attendance. There is little doubt that if the danger in question did really exist, more frequent attendances at the cinema would only have the effect of aggravating it. This would especially be the case when we consider that while during afternoon shows projections of a family character are often given, this is not so in the evening shows, or on holidays when the exhibitors, anxious to have their houses as well filled as possible, are not concerned with the quality of the shows or their moral and educational value.

### Nature and Character of attendance.

The seventh group of questions considered the manner in which the pupils to whom the questionnaires were distributed, attended the cinema, that is whether alone, or in the company of friends, or relations.

In the following table, the figures for the three points under discussion are given with, as usual, reference to centres, age and sex.

NATURE OF THE ATTENDANCE

	10-12 years			13-16 years			17 years and upwards		
	Large Centres	Small Centres	Total	Large Centres	Small Centres	Total	Large Centres	Small Centres	Total
Boys :									
Alone . . . . .	211	179	390	304	194	498	1196	31	1227
With friends . . . . .	600	271	871	571	218	789	1970	50	2020
With relations . . . . .	1984	1247	3231	2076	489	2565	1158	22	1180
GIRLS :									
Alone . . . . .	25	243	268	2	147	149	11	10	21
With friends . . . . .	195	319	514	62	125	187	60	14	74
With relations . . . . .	2545	551	3096	553	59	612	301	11	312

The total number of replies for this group of questions is 18,004, divided as follows :

Boys . . . . .	12,771
Girls . . . . .	5,233

For both sexes the lowest figures are given for attendance alone without the company of either friends or relations, The figures here are lower for the girls than for the boys, as the following proportional table shows :—

**Boys :**

	Large Centres			Small Centres		
	Alone	With friends	Relations	Alone	With friends	Relations
10-12 years . . . . .	7,55	21,46	70,99	10,54	15,97	73,49
13-16 years . . . . .	10,30	19,35	70,35	21,55	24,22	54,23
17 upwards. . . . .	27,66	45,66	26,78	30,09	48,55	21,36

**GIRLS :**

10-12 years . . . . .	0,90	7,06	92,04	21,83	28,66	49,51
13-16 years . . . . .	0,32	10,05	89,63	44,42	37,76	17,82
17 upwards. . . . .	2,96	16,12	80,92	25,72	42,86	31,42

The diversity between the individual groups and the two sexes is quite remarkable. The boys frequent the cinema alone in a much higher proportion than the girls in the large centres, while the figures for the girls are higher both totally and proportionally than the boys in the smaller centres.

Attendance in the company of friends shows a progression in direct ratio with increase in age. Although the figures here are lower for the girls than for the boys, they are higher in the smaller centres than in the major ones.

This fact which is worth observing is easily to be explained. In the case of the larger centres, the girls have fewer chances of being accompanied in consequence of the greater distances. It is therefore logical that their families prefer to have them accompanied by relations to public shows rather than send them alone or with persons about whose conduct or morals they can know little.

The figures for attendance with relations show that the boys give low figures for both large and small centres. The girls show very high percentages in this respect for the more populous centres, while in the case of the minor centres they prefer to go to the cinema either alone or accompanied by friends.

The division according to the occupations of the parents without reference to age or centre is as follows :—

**MANNER OF ATTENDANCE :**

*Boys :*

	Wrkmen	Agric.	Parents' Occupations			Shpkprs
			Pvte Means	Emplys	Prof.	
Alone . . . . .	544	271	184	433	178	476
With friends . . . . .	918	525	280	727	434	739
With relations . . . . .	1791	1293	466	1932	608	891

*Girls :*

Alone . . . . .	139	137	18	29	26	68
With friends . . . . .	227	144	47	132	54	113
With relations . . . . .	1021	512	205	1160	338	767

The varieties in the manner of attendance are also revealed in an interesting manner if one examines the kinds of occupations of the parents. It can be seen from the follow-

ing proportional table that it is not correct to assume, as has been done in other similar inquiries, that the large mass of children and youths who frequent the cinemas either alone or in the company of friends is composed of children of the workmen and agricultural class. The higher figures come from the professional classes and from those professional classes that are best off financially speaking, and most occupied in intellectual work.

The highest isolated attendances are to be observed in the case of the children of persons of private means and shop-keepers, while the minimum is registered by the children of employees and agriculturists. The highest figure for attendance with friends is to be seen among the children of men of the professional class and the shop-keepers, while the minimum is found among the agriculturists and the employees. In other words, those who go oftenest to the cinema accompanied by relations are the children of employees and agriculturists, while the minimum in this case is attributable to the children of shop-keepers and men of private means.

MANNER OF ATTENDANCE :

	Total	Alone	%	With friends	%	With reltns	%
Workmen . . . . .	4660	703	15.08	1145	24.57	2812	60.35
Agriculturists . . . . .	2782	308	11.07	669	24.04	1805	64.89
Private Means. . . . .	1200	202	16.83	327	27.25	671	55.92
Employees . . . . .	4113	462	11.23	859	20.88	3092	57.75
Professional Men . . . . .	1638	204	12.46	488	29.79	946	57.75
Shop-keepers . . . . .	3054	544	17.81	852	27.89	1658	54.30

The phenomenon under consideration is not easily explained. That the children of men of private means and professional men should provide high figures for the second category is understandable owing to social conditions and the number of relationships between the various families. The maximum given for the third category of manner of attendance, that is, by the children of employees, is also logical. We can understand that this class as a consequence of its mental attitude and habits would naturally prefer to undertake the surveillance of its children even when they go to places of amusement so as not to let them run the risk of the dangers inevitably inherent in isolated attendance or attendance with friends. The other returns, on the other hand, offer difficulties and complexities for analysis which would be worth a more detailed examination. Such would, however, not be within the scope of the present statistical study.

For this group of questions, we may make the following summarized table :—

MANNER OF ATTENDANCE :

Alone	With friends	With relations
Shop-keepers	Professional Men	Employees
Men of Pvt Means	Shop-keepers	Agriculturists
Workmen	Men of Pvt Means	Workmen
Professional men	Workmen	Professional Men
Employees	Agriculturists	Men of Pvt Means
Agriculturists	Employees	Shop-keepers



### Do you like the Cinema? (Question 1).

This first question aimed at obtaining from the children a purely general impression of the effects on their spirits of seeing film shows. Analyses of a psychological character and emotional appreciations arising from witnessing moving pictures will form the material of another and quite different inquiry which is being examined and worked on at the present moment.

There is no doubt that the cinema in one way or another delights young folk. The figures prove it beyond discussion, and render any comment on the fact out of place. A simple division between those who declared themselves enthusiastic devotees of the film and those who were not in favour of it gives the following results :—

	LARGE CENTRES :		SMALL CENTRES :	
	Boys	Girls	Boys	Girls
In favour . . . . .	9790	4114	2781	1682
Not in favour . . . . .	142	81	41	26

Thus we have a total of 18657 answers to this question, that is the entire number of the questionnaires which were in the affirmative for one question at least, or for one statistical indication.

The proportional figures, small as the figures not favourable to the film are, worked out as follows :—

	LARGE CENTRES :		SMALL CENTRES :	
	Boys	Girls	Boys	Girls
In favour . . . . .	98,57	98,07	98,55	98,48
Not in favour . . . . .	1,43	1,98	1,45	1,52

We can see from the foregoing figures a slight preponderance of the feminine answers contrary to the cinema in comparison with the males.

In the matter of age and category of parent's occupations, the returns are not particularly significant. However, as a matter of supplementary interest we add the following figures :—

	AGE :					
	10-12 years		13-16 years		17 years and & upward	
	Boys	Girls	Boys	Girls	Boys	Girls
Not in favour . . . . .	13	5	45	23	125	79

It may be said, without going into proportional figures that the percentages correspond exactly to the numerical returns for the age groups. There is therefore a larger number of votes contrary to the cinema in direct ratio with the increase in age, that is as the possibility of reasoned criticism and of the selective sense augments.

	PARENTS' OCCUPATIONS :					
	Workmen	Agric.	Private Means	Empl's	Prof.	Shop-keepers
Not in favour . . . . .	59	47	21	94	18	51

that is to say the proportion for the single categories show the following progression of votes contrary to the cinema : employees, workmen, agriculturists, men of private means, shop-keepers and professional men.

### Opinions on the Cinema (Question 4).

As has been noted, the proposal was to induce the young people to give with a word or some simple phrase a synthesis of the impressions awakened in them by the cinema. The following results were obtained :—

	LARGE CENTRES :		SMALL CENTRES :	
	Boys	Girls	Boys	Girls
It is amusing . . . . .	5932	3995	2145	1642
Instructive . . . . .	4893	3729	2212	1637
Educative . . . . .	1714	1521	615	389
It is a pastime . . . . .	19	17	21	5
Pleasant and moving . . . . .	32	58	18	3
It is boring . . . . .	113	22	12	7
Provokes fatigue :				
in the eyes . . . . .	28	5	9	6
physically . . . . .	12	1	4	2
to the brain . . . . .	4	—	1	—
Makes one sad . . . . .	4	—	—	2
Pictures don't reflect real life . . . . .	2	—	1	—
Little educative value or is immoral . . . . .	15	6	4	7
Always danger of fire . . . . .	3	1	—	1
Theatre much better . . . . .	2	1	1	1

It is not possible to establish the number of the answers, because masculine and feminine relations expressed only one opinion while others gave more than one answer, while again others, while answering some points in the questionnaire were silent on this point.

The most interesting replies from the psychological point of view (*the pictures do not reflect real life* and *the theatre is much better*) came from lads of 17 or more years, dwelling in the more populous centres. The charge of immorality, returned in 32 cases, was almost entirely framed by adolescents or youths of over 13 years (the young men over 17 only formulated this accusation four times) in great part girls coming from smaller centres, where in all probability the love of a simple life and respect for morality are especially high.

The criticisms of fatigue, apart from that referring to brain tiredness, come for the greater part from children under 12. This phenomenon is only being touched on lightly in this examination for the reason that it has already formed the subject of a more ample and detailed inquiry by the Rome Institute.

Among the replies in favour of the cinema those which insist with a great number of votes on the instructive and educational value of the cinema are worthy of being noticed. A general glance at the figures shows that this opinion is more prevalent in the smaller centres than in the large, and more among the girls than the boys. With regard to age, the educational value of the film is stressed especially by the age groups of 10-12 and 13-16 years. In the matter of categories, it was the children of the workmen, the agriculturists and the employees who most insisted on the educational and instructive value of the film.

## CONCLUSION

The conclusions to be drawn from this study may be summed up in brief form.

According to the class of the cinema, the tendency of the minors is always to improve the tone of the show both as regards the hall where the pictures are shown and the pictures themselves. On the other hand, popular cinemas are preferred by the children of workmen rather than the children of intellectual workers.

MONTHLY ATTENDANCE increases with the age, and is higher in the case of the boys than the girls. The highest figures for attendance come from the children of intellectual workers, and the lowest figures from the sons of the working classes.

DAYS OF ATTENDANCE. There is a preference for holidays on the part of the younger children, while adolescents and youths prefer the weekdays.

HOURS OF ATTENDANCE. Evening hours are preferred in rural centres by the boys, and in urban centres by the girls.

MANNER OR MODALITY OF ATTENDANCE. The highest figures and proportions for the large centres without reference to the matter of age, are given by those who prefer to attend the cinema in the company of relations, while in the smaller centres there is a marked tendency for the children and young people to frequent the cinema alone or in the company of friends.

Workmens' children, moreover, prefer to frequent the cinema in the company of relations, a fact not observable in the case of the children of intellectual workers.

The whole trend of the general opinions goes to substantiate the value and importance of the film from the cultural and educational point of view.

G. DE FEO.





1932

# PARAMOUNT

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### LANGUAGE TEACHING AND THE TALKING FILM

#### THE MOTHER TONGUE AND FOREIGN LANGUAGES

"The love we feel for our mother tongue recalls the sentiments awakened in us by the woman we love".

Fritz Mauthner,

(*Beiträge zu einer Kritik der Sprache*, III, page 227).

The ideal which anyone who seriously desires to learn a foreign language sets before himself is to know it thoroughly in a certain period of time as he knows his mother tongue. (We will not bring in the famous but much abused expression "become master of the language"). To know a foreign tongue means to be able to understand it, write it and say everything in it. This implies a complete knowledge of the mother tongue also, at least for the greater part of those persons who have an intellectual training. Such a knowledge does not, of course, imply an acquaintance with those technical and special expressions which none of us can be expected to know, but only the current idiom.

We can usefully refer to a point made by Mauthner when he calls attention to the notable difference between active and passive linguistic knowledge. In the first volume of his *Sprachkritik*, speaking of the average of adults who possess an intellectual culture, he says: "This active knowledge is not inferior to the passive knowledge in the matter of nouns and verbs".

The same thing happens in the case of the mother tongue. But when it comes to learning a foreign language it is supposed to be necessary to acquire a maximum degree of both active and passive linguistic knowledge, which is ridiculous, contrary to the nature of things and unattainable. The attention of every student should be drawn to this point, which, as a rule, is known only to linguists.

It is often supposed that an already developed memory and a practised will power will permit the obtaining of results such as can be reached by children whose memory is still fresh and who do not learn with any special object. Numerous methods have been devised with the object of arriving at this ideal. As we have no intention of being confused with the pedagogues, in order to make the objects and intentions of our work clear, if our researches should oblige us to recognize the existence of a notorious inferiority of adults as compared to children, who learn things as it were in play, we should like to stress the fact that it is preferable to create a new method, the difficulties of which can be understood and appreciated, rather than to build up a method on abstract ideas that have no other reality save the fantasy of theoreticians.

Let us ask this question to begin with: how does the child learn its mother tongue?

From whom, in what moments, why and with what success can he learn by heart the necessary words and the language?

First of all, the child is born in the heart of the people from whom it learns the language. If we realize what it means to learn a language and hear the sound of it from birth, (even when the hearing is unconscious) we shall understand the inferior position of an adult who sets out to learn a foreign language. The child knows the cadences of his language long before he makes his first attempts to speak it, for he has heard it spoken around him for a long time. In a certain sense, he learns to pronounce at the age when he begins to lisp or begins to utter words without exactly speaking. The adult has to solve the problem of pronunciation and speaking at the same moment, that is he must make a double or even a triple intellectual effort if we take account of the effort required of his memory. Moreover, the child enjoys the advantage that his organ of speech is similar to those of all the other individuals of his language, so that it is rare for him to encounter difficulties in pronouncing correctly. When for instance the word "Schlüssel" is too difficult for him, he simply says "Hüssel", and is not the only one to be satisfied because all those around him are equally pleased. The adult, on the other hand, who is learning a language is repressed and corrected from the beginning.

A child learns his mother tongue from his relations and the persons charged with his education, from the persons in fact for whom he feels the most affection. He learns his language while developing the deepest and noblest sentiments of which a human being is capable. We know that at the age of three the affectionate period of a child's life begins, and this epoch is prolonged until the age of six. It is during this period that a child's power of elocution, or what may be called his oratorical power develops. The feelings stirring in a child at this age make him a creator of words and an artist in elocution. What happens with the adult? This happy creative age of from three to six has disappeared for him, and no one can recreate it. We ought to be very satisfied if the talking film, utilizing various interesting elements evoking and giving life to a certain intellectual enjoyment, can replace even feebly the early impressions and sensations.

We have already remarked the fact that every individual who wants to learn a language begins by asking "When shall I have finished?" It is certainly not his fault, but depends on the system of life of our epoch. The child has illimitable time in front of him, he can begin when he likes, and even if he is a son of the people, he is perfectly aware that up to a certain point backwardness in talking cannot be taken as a criterion of intelligence. This comes about chiefly because the child is not urged on or constrained by anyone and also because, in the matter of language, he possesses that plentiful freedom of life, which is essential for success. Paradoxical as it may seem, our facility in using our mother tongue does not depend on the fact that we speak it well, but on the manner in which we learnt it. We have not been troubled by the necessities of time or of showing results, and with regard to the latter our teachers have given proof of rare tenderness and infinite goodness.

Why does the child speak? It is without doubt in the beginning because he possesses the organs of speech with all the muscles and the sense of hearing. But this is not the only motive. The child has also a spiritual impulse to make him speak. Besides the need of communicating with his kind, he feels a impellent desire to give names to things. The psychology of the unconscious teaches us that words are not only sounds



and noises. The word, the name is power. Moreover, we have heard talk of the vast power of words which have so important a function in magic rites, religions and superstitious customs of peoples. There is nothing to be surprised at that the word like the image is power. Primitive peoples used to destroy the images of their enemies, thinking in this way to conquer them.

The word has the same power as the image. It is indeed generally considered as a sound image. If adults are not as sensitive to sound images as to visual ones, this is principally due to many centuries of false education, during which too great and premature importance was given to sight to the detriment of hearing. We ought, on the contrary, to assert that for children who are slow in developing and of meagre intellectual formation, the sound image has the same value as the visual image.

To possess a thing it is necessary to indicate it with exactness, not only to be able to communicate with our kind. When the child pronounces the words "My horse" he has the toy, holds it in his arms and repeats uninterruptedly "horse, horse", thus making it known to himself that he possesses it. It is from this agitation of sentiments, this desire to possess that the difficulty of learning a foreign language derives. Further reference to this point will be made later on. This delicate side of language consisting in the difficulty of pointing out things is felt only once in one's life, in the period of infancy, and we shall see what obstacles spring up from this fact when one sets out to learn a foreign language.

The child learns to speak for another reason also, because it is the best way to learn to think. In reality, as is known, one does not think in a language but with the aid of a language. The child, when speaking, exercises his reasoning faculties, especially with the aid of that part of language which is nearest to logic: grammar. Nothing, however, is more difficult than to learn to think in a second and different manner, and this is probably the reason why Rousseau maintained that a child is not able to learn more than one language, and this also explains the difficulty of correcting a grammatical error once acquired.

We have formulated the question: with what results does the child learn to speak? Some people may find the question superfluous. The result ought to be that the child learns to speak with a certain grammatical correctness, but there is no doubt that this stage is only arrived at through infinite difficulties.

Children with backward intellectual development have been observed to express themselves in a curious manner. Albert Liebmann in his work "Die Sprachstörungen geistig zurückgebliebener Kinder" has described it pointing out that such children compose their sentences with only a few of the most important words: "The greater part of the nouns and some verbs, the articles, adverbs, pronouns and prepositions, etc. are suppressed. This interesting deformation of language is called agrammatism". Liebmann points out that this phenomenon is quite usual among children of two years. A statement which fits in perfectly well with the theory that places the period of the child's spiritual and intellectual development in its third year. It may be noted that the people who are near the child consider its lisping and ungrammatical way of talking, which are normal at that age, as a perfect language. Only a very bad pedagogue would wish to improve the ungrammatical phrases of a child of two. The only result

would be to deprive the child of the pleasure of talking and make it more difficult for him to learn the language.

Let us now turn to adult students. For the majority, the beginning a new language is pleasant. One learns a whole series of nouns, verbs and numbers and one has the impression that one is making rapid progress. The pitfalls of grammar are still disguised, but will shortly appear. It is generally the struggle with the grammar which discourages the greater part of the students and makes them give the matter up with a declaration that the whole thing is too difficult. Their situation, to begin with, is like that of a child of two. They speak more or less ungrammatically, and the most advanced students make an effort to pronounce the two or three most important words in the sentence, allowing the others to be guessed or altogether neglecting them. I once taught German to an American lady of marked intelligence, a doctress in medicine who, from temperament, spoke quite ungrammatically but saw no reason why she should try to alter her manner of speaking.

Though one allows children of two years liberty to express themselves at their will, correcting them from time in such a way that they scarcely perceive it, the mistakes committed by adults, on the other hand, must be corrected with due severity. It might be pointed out that adults ought to have every interest and desire to be corrected by their masters in order to acquire a precise and complete knowledge of the language, but if this is true theoretically, practical psychology shows us that, on the contrary, every mistake is a source of discontent, and that a great number of mistakes and the resulting interruptions required for correcting them notably diminish the desire to learn. There are folk possessing strong wills who delight in overcoming difficulties, but these are exceptions which go to prove the rule.

I am willing to admit that the worst moment in a course of teaching a language is the ungrammatical period. Would it not be possible to create a teaching method which should take account of this period, instead of eliminating it arbitrarily and unsuccessfully, a method which would permit the teaching bit by bit of a grammatical form of speaking? In any case, as is generally true of problems of methodology, it becomes a matter of choosing between two evils.

The positions of the child and the adult who speak ungrammatically are quite different. The adult who learns to speak through an act of will is never abandoned by his other conscious faculties. If he pronounces a phrase without being corrected by the master, he will be convinced that he has pronounced it correctly. The child, on the other hand, modifies his language with the greatest ease. He will pronounce correctly one day what he mispronounced the day before, just as he will throw away one toy to pick up another. The adult is much less malleable, and holds to what he has learnt, even if it is a mistake. Every teacher of languages knows in fact how difficult it is to correct errors which are long-standing ones with the pupil. There is a great deal more to be said on the subject and other inquiries of a practical nature are necessary. In my book, in the chapter "Methods of Teaching" will be found precise examples of the way in which it is proposed to organize teaching in order to obtain, in the study of a language, the most correct form of expression possible.

We have not yet concluded our considerations on the manner in which children and adults learn a language. It is necessary to answer the question "Does the child



learn some words, or a language? ” If we are to put our trust in superficial observations, it might be thought that the child only learns words, which is an error. The child who is ignorant of any language utters sounds and lisps which for him are full of meaning. The first word which children utter is “mamma”, and with it they express the most various things, as for instance, joy at seeing their mother, their sorrow when she is absent, the wish to see her when is not with them and a whole series of ideas. The child speaks with all its personality (expression of the face, modulation of the voice, etc.). He succeeds in making himself understood to the point that even when he does not speak he is *listened* to with an attention which comes chiefly from affection.

Notwithstanding this, it would seem that the child learns words, especially if he repeats for long hours at a time, syllables full of or devoid of meaning, in the form of sounds or sound images. This manner of learning words is an exercise of ability for the tongue, a mechanical exercise which is certainly one of the most important parts of learning a language. In this particular too, the child enjoys a considerable advantage which is also increased by the fact that he does not engage in language exercises unless he finds pleasure in them. It is just about the same time that he begins to learn to embrace and to take foods of various kinds. The adult, on the other hand, has his sexual life already formed, in which the oral function finds but a secondary part.

But we ask again, does the child learn a language? Let us go back for a moment to what we have said regarding the need to indicate and give names. The child does not learn a language, but learns to indicate, to give names. It may be asked what is the difference? Languages themselves are instruments of indication. This is true, but the interior need and necessity of knowing can only be experienced once in a lifetime. From this point of view, it might be argued that the study of a foreign language is an intellectual fraud because no spiritual need for it is felt and in fact a very considerable number of elect spirits know no other language but their maternal one. Those who do not learn a foreign language for eminently practical motives, do so in order to enrich their spirits. Although this form of enrichment is a noble thing, it will never be anything more than a spiritual luxury.

I have often had occasion to hear simple folk say: “To indicate a table, the word *Tisch* is used in Germany”. These simple natures will never say, “Table is translated *Tisch* in German”. A table is always a table. Mauthner’s work, which I have already quoted, contains two interesting paragraphs on this matter which arrive at analogous conclusions. He says: “The paroxysm of the linguistic sense is to be found in the opinion of an inhabitant of the Alto Adige or Italian Tyrol. “The Italians call a horse *cavallo*. For us it is a *Pferd*, and cannot be anything else but a *Pferd*”. It will be recalled that we have already expressed the opinion that in a certain sense the mother tongue may be an obstacle to the study of a foreign language. The foregoing example is typical. The Southern Tyrolean finds the foreign language absurd. But are not we just as mentally backward as the Tyrolean peasant? No, for we never express ourselves as he did, but this will not prevent us feeling a similar sentiment when we laugh at a foreign word or expression if it seems funny to us. When we hear people talking in a language of which we do not know even the origins, we feel in addition to a lively sense of curiosity, a sense of gaiety which is rather near the comic.

It is because the words of our mother language are not only sounds but also mean-



ings that they are full of value. Psychologists number words among the things devoid of sense, at any rate for he who learns them, but the teacher's first duty is precisely that of giving a meaning to all that, which to begin with, had no meaning. It becomes fundamentally a question of method. Ebbinghaus has shown that it takes ten times as long to learn things devoid of meaning as it does to learn those that have meaning. If we consider the observations already made on the study of language for children and adults, we shall see that the adults are in a evident state of inferiority. What advantage have they? Their only strong points seem to be their more practised memories and their capacity to reason. There is no doubt that their memory is more trained, even when it is more tired, but the reasoning faculty which is lacking in children, even if it can be considered a real assistance, often enough proves to be of no great advantage.

Attention has often been drawn to the fact that the child up to its sixth or eighth year considers every word as a proper name. From the time he grasps this proper name and its meaning, he gives free play to his fancy. Thus every man he sees in the street is considered by him as his uncle or something of the kind. If children up to their tenth year learn a foreign language more easily and rapidly than adults, this depends on the fact that this disposition of their spirits makes them liken everything to proper names. This faculty of playing with words has long since disappeared in the case of an adult. For example, when a adult travelling learns that the oak is a tree, this makes him think of others trees, like pines, birches or beeches. At first sight then, it would appear that by learning the word, his language had become richer than the child's, who only understands one object for the one word. But in reality the case is not so, because the adult is only a poor rich man, for this logical conception of a *tree* will tend to dim the seen image of the oak. In this way, a logical idea which in general is hard to retain, will weaken the visual perception which is more retentive. It always comes back to the question of method, and in order to explain the meaning of the word *tree*, it is well to show various kinds of trees including the most diverse types. This example of the study of words proves nothing against the exercise of the reason in general. But we can see this from this that the word is only a small part of language.

We will examine now how adults speak a foreign language, leaving out of the case of those adults who have more than one mother tongue. Four types of individuals may generally be observed: those who are almost mute: those whom timidity or lack of self-assurance prevents from expressing themselves, or who express themselves like timid children with a "yes" or a "no" or an "I don't know" or a "maybe"; those who seek to pronounce long sentences but stutter without interruption, making both themselves and their listeners nervous, and finally those who speak incorrectly, but are well aware of the fact, do not bother about it, and are unconcerned as to the unpleasant effect of their words on their hearers who are masters of the language being spoken.

Stammering and timidity are almost usual, and I think it well therefore to study these two matters a little. With regard to the extensive consequences of timidity, I should like to go into detail and especially on that form known as "trac" and that of fear which is noticeable among candidates for an examination, because the symptoms observable in the practise of a foreign language seem to have a distinct connection with these two phenomena.

Speaking of the need to *indicate*, or name we have remarked on the power of the word, which is a vast subject in itself. As is well known, all direct methods of teaching a foreign language endeavour to eliminate translation on the principle that by translating one never learns to speak. If this point of view were correct, it would be obvious that translation ought to be reduced to a minimum, but we are convinced that translation will continue to be used and is indeed necessary. It will be used even if the teaching method does not require it. The beginner must translate because only his mother tongue gives him a sufficient sense of security and certainty, and he feels that it is only this sentiment which allows him to express himself. It is a phenomenon, and at the same time an intuitive law, because everybody perfectly understands that he will not be able to speak until he is sure of what he says. Individuals who think deeply and reason logically are just the very ones who find it hard to learn a language, in contradistinction to lighter spirits who are less given to reasoning. For this reason men as a rule are less ready in learning a language than women. The sense of being absolutely secure of possessing in one way or another the fittest word is much less felt by women than by men. This sense of security is, in a final analysis, a sexual phenomenon, and with it goes a special liveliness of spirit. The feeling of having expressed themselves badly acts on many men like an incorrect solution of a problem for a mathematician. This is a case of "trac", which is a consequence of doubt as to the exactness of what has been said and prevents a continuance of speech. This phenomenon can exist in such an intense form with a scientist as to bring him to doubt of the correctness of his deductions his observations and efforts, and leads almost certainly to cerebral illnesses and often to suicide. We find in the fear of speaking a language which is but imperfectly mastered the germ of this dangerous phenomenon.

It will be admitted on all sides that many people stammer when speaking a foreign language. It may be that a further observation has been made that there is no excessive stammering when one speaks to oneself or when makes an effort to think in the foreign tongue. It has also been noticed that stutterers do not stutter much if they talk to themselves. Albert Liebmann, in his book "Stotternd Kinder" refers to this fact, and notes its importance, and we are in full agreement with him. The phenomenon recurs when a person has learnt a part by heart, and wants to repeat it before the public. This timidity in elocution is another phase of the phenomenon of "trac".

But which is the public and who is the critic? Public and critic are joined at the same time in the person to whom the address or the remarks are being made. He is credited with having a perfect knowledge of the language in question and of being able consequently to take up the role of critic.

It might be objected that timidity does not enter into the case, for the reason that having a different mother tongue, it is perfectly understandable that one cannot speak a foreign tongue correctly. There is, moreover, no doubt that the interlocutor who is at one and the same time public and critic will speak his own language much more easily than any foreign tongue. Since this is intuitively obvious, we must recognize that this form of mental confusion is not a logical one, but is developed in the sub-conscious mind which finds itself awed somehow by a particular force emanating from the interlocutor. What does this kind of ascendancy consist of? In our opinion, it has two elements. Mauthner has already noted that conversations in the family circles are



or can easily be elliptical. It thus comes about through the effects of family life that linguistic slovenliness is as often as not unperceived or disregarded, for the parties to the conversation fill in the gaps intuitively through their knowledge of the mentality of the person speaking.

"The greater the difference between the spiritual attitudes of the persons conversing, so much more must the requirements of grammar be respected". Mauthner gives as examples Parliaments, tribunals and the numerous addresses made in our time before various associations. It is clear that persons who speak different languages have a spiritual outlook much further apart than the members of a Parliament or a tribunal. The man who speaks a foreign language is obliged to express himself correctly and grammatically, even if what he says goes little beyond the limits of a simple question. A foreigner obliged to stick strictly to grammar observes often enough with some surprise how people expressing themselves in their mother tongue put together simply and easily the most complicated sentences. Everyone who has lived out of his own country for a certain time has noted this fact and has asked himself: "Why cannot I express myself so well and so simply?" Here is precisely the knot of the whole question. It is the formation of the short and simple sentences which is more difficult for the person who does not feel the sense of a spiritual communion with his interlocutors.

The problem of rhythm is also probably of the first importance. The observations regarding stutterers who when alone and talking to themselves speak almost correctly may be called to mind. Something of the same kind takes place when one speaks a foreign language mentally. Albert Liebmann who observes this fact adds: "It is useless to oblige children to speak slowly when their parents speak more than usually rapidly. Children spontaneously take the rhythm of speaking of those near them".

From the point of view of a foreigner not very advanced in a certain language every native seems to him to speak it fluently. Each one of us unfortunately feels the need of adapting himself to a rhythm which in the true sense of the word gives the tone. This is the reason why when we are alone, we speak or we think that we speak more correctly than when we are in company of someone for whom the language we are using is the mother tongue. The majority of persons are both confounded and irritated by these special phenomena, but very few note the fact that when they speak mentally they can follow the slowest rhythm they like. It is perhaps the case that there is a conflict between two rhythms in which the weakest and the slowest is always in a condition of inferiority. A quotation from Madame de Stael's "*De l'Allemagne*" would seem to support this idea. "The first time I saw Schiller was in the salons of the Duke and Duchess of Weimar in the midst of intellectual society. Schiller read French very well, but he had never spoken it. I maintained the superiority of our dramatic system over all others. He did not refuse to take up my challenge, and without concerning himself with the difficulties and slowness of his way of talking French, without any fear of the opinions of the listeners who were opposed to his ideas he spoke out of intimate conviction. I relied, to begin with, on my French arms, vivacity and sprightliness, but soon I realized what Schiller was trying to say with so many words. I was struck by this simplicity of character which urged a man of genius to engage in a struggle in which his words might fail him" . . .

The passage should be read with attention. The author stresses the importance



of the conclusion of the incident, in which she recognizes the greatness and simplicity of Schiller's character, and we should be grateful to her for a piece of evidence which shows the correctness of the poet's observations. At the same time, she is also referring to a contrast between two different speaking rhythms, when she speaks of the vivacity and rapidity of the rhythm of speech as a French quality. The great French authoress then points out that only a man like Schiller could stand up against this unequal advantage. Even without a Madame de Stäel, and taking less difficult and complex subjects than a defence of dramatic systems for an argument, there is no doubt about the inferiority of the slower and less agile rhythm.

After what I have said there will be little doubt about the difficulty of learning to speak a foreign language well. The matter becomes one not merely of method but a pedagogical problem. This is the reason why in the chapter "Publicity, Organization and Teaching", it is shown how it is possible to exercise a pedagogical influence on students and young people with means borrowed from the technique of advertising and publicity generally.

One of the essential concepts in that chapter is that what lives in our profoundest *ego* and expresses itself through the mother tongue cannot attain the results of our method unless account is taken of the student's mother tongue. To adapt the teaching of a language to the mother tongue of the student is an indispensable necessity, and we must make further reference to this in other chapters of this work. Teaching should always take account of the pupil's mother tongue, that is, of its phonetics, its grammar and its general plan.

*Phonetics.* Let us suppose that a Japanese is learning another language. Few Japanese make any difference between the letters "l" and "r". If we pronounce the word "place" slowly to an intelligent Japanese who is mentally adapted to the study of tongues, we shall find that he will write "prace", because often when he hears "l" he thinks it is "r". In such cases, it is naturally necessary to make use of numerous exercises, including the letters in question. It will be necessary for some time to make the student practise words like "rose", "livre", etc., because in an entire sentence these sounds are not easily traced. Although, as a general rule, it is well to begin teaching by giving sounds and single words, and only later written exercises (See Chapter "*Preparation for Teaching*") exceptions can always be made for exceptional cases.

*Grammar.* The method of teaching languages of Comenius (1592-1670) took us a step forward. Several very useful principles were the result of his system, and one of them, dealing with the question of grammar, may be referred to here: "The rules of grammar cannot be taught unless the language is perfectly understood. The instruction should be limited to illustrating the grammatical differences between the language being taught and the student's mother tongue.

This principle cannot be pondered upon sufficiently, because the most important rule of all depends on it, namely that there is no grammar for all nationalities, but a special grammar for each nation. This rule is followed by a number of excellent teachers and by many excellent hand-books on teaching. The psychological basis of this method is clear: the grammatical rule which establishes a comparison between the foreign language and the language which is already known (the mother tongue) will

show many similarities. There is no contradiction here. We are partisans of the direct method, and we are anxious, as far as it is possible, to eliminate translations. Nevertheless, we insist on frequent comparisons between the grammar of the language being taught and the student's mother tongue, which, in effect, amounts to translation. This is true, but when we speak of grammar, we mean reasoning and judgement, and no reasoning or judgements can be made without comparisons.

Grammar is only one part of a language and of the system of teaching, the other parts of which — as for example the study of words — are extraneous to it. We can therefore perceive the necessity of keeping down to the lowest limits translations based on logic.

We have stated the necessity of taking account of the student's mother tongue. The study of the association of words is a much fitter subject for pupils who are well advanced in their course than for those who are only beginners. Mauthner says: "There is hardly a French word which has not the same sphere of association as the corresponding German word. Let us consider the associations of the words *Empereur* and *Kaiser*, *Amour* and *Liebe*, *Monde* or *Welt*, *Ville* or *Stadt*". Perhaps in this list Mauthner has included a superfluous word, which he would have done better to omit. In the sphere of associations, the word *Kaiser* does not correspond to *Empereur*. It is of small importance that the word *Empereur* is more or less untranslatable which supplies us with another argument for proving the impossibility of translating every word. I think it possible and desirable that our method of teaching should bring within the reach of all social classes linguistic considerations of the type hitherto examined, and I will endeavour to show in subsequent chapters how this task can be accomplished.

(to be continued).

F. JÜER MARBACH.

# “CINES” Sound Film Studios

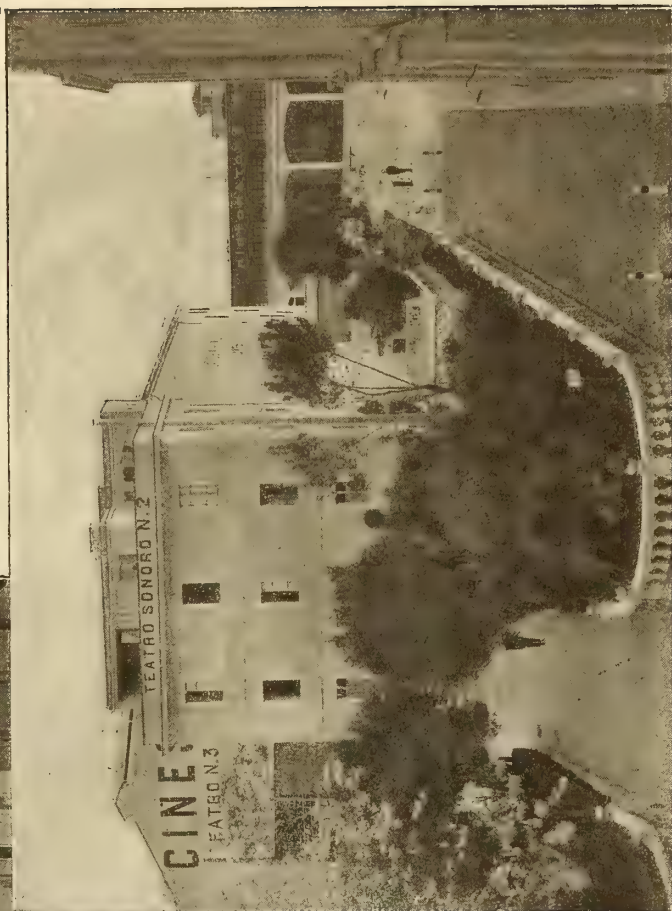
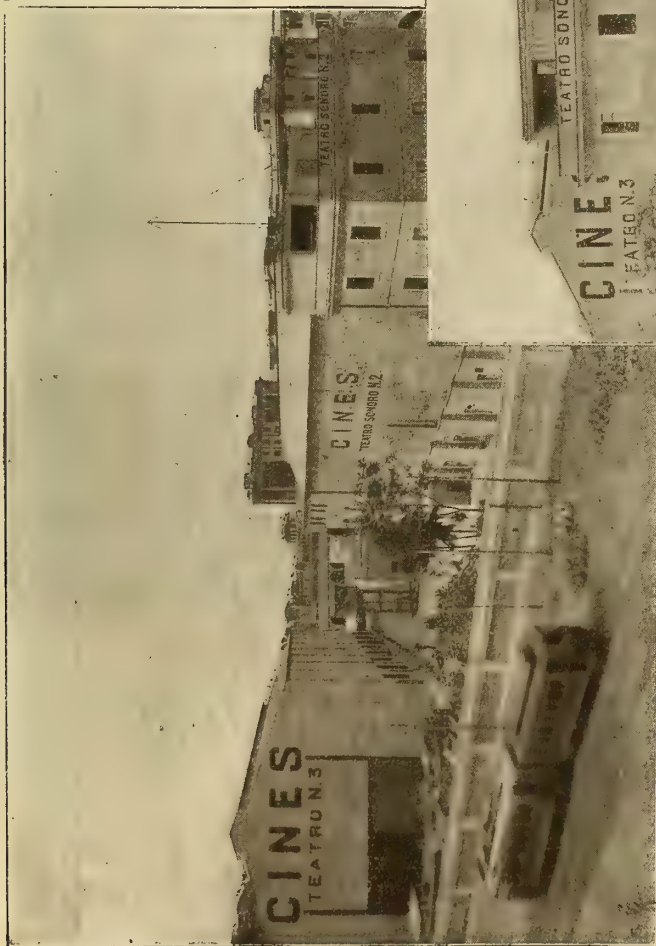


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# The documentary Film

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to catch on the celluloid a fleeting moment or some out of the way scene. The first series of *Cines* shorts includes the following films: — *Assisi*, *Tarquinia*, *The Imperial Forums*, *Roman Monuments*, *Zara*, *Paestum*, *The Crib*.

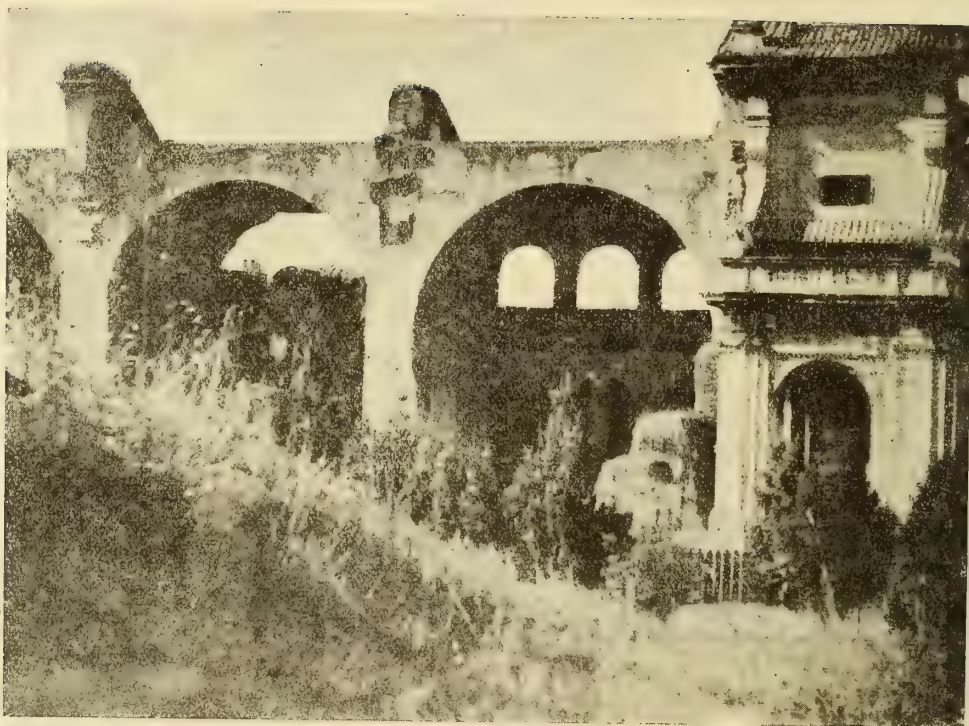


From the film « Assisi ».

films, special pictures of the life of the country without wasting time in attempting to produce spectacles on a huge scale. The films propose to give an insight into the most characteristic elements of the country's life, art and popular traditions. With more complex methods and using a more finished technique these films follow the character and idea of amateur films which are made

The films are artistic-archeological reconstructions with a background of popular traditions. One of the most important of the series is *Tarquinia* which shows the precious archeological material discovered up to today in the excavations, about which even in Italy not a great deal is known to the general public. *Paestum* shows us the tremendous architectonic work of the Greeks, and *Roman*





From the film "Roman Monuments".



From the film "Tarquinia".



*Monuments* reveals the latest finds in the field of Roman antiquities.

The second series of "shorts" has a typically industrial character and includes "*Feeding Rome*", *Dry Docks at Genoa*, *A Day in the Shipyards of Monfalcone*. We see the great liners built or being built in the Italian shipyards and the intense life of the workmen and sailors. The series will be completed with films dealing with methods of urban transport, orphanages, hospitals etc., so as to give a full picture of the life of modern Italy. The third series of "shorts" is in course of preparation.

This will present films dealing with the life and activity of the major figures among Italian artists, including Giotto and Michel-

angelo. An attempt will be made to show the lives of exceptional artists by means of a kind of synthesis illustrating their works or particulars of their pictures or sculptures, selected in such a way that the spectator may see and understand the artist's thought almost with the eye of the trained student of art without being aware of any conscious effort on his part.

The production of the three series of "shorts" has another advantage, which is that of having given an opportunity to a group of young cinema producers who have been enabled to demonstrate clearly and precisely their capacity in a form of cinema art which is far from being an easy one.

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# Information and Comment

## EDUCATIONAL CINEMATOGRAPHY

*A paper prepared for Section L of the  
British Association for the Advancement of Science.*

by F. A. HOARE.

If research and experiment should be regarded as the essential preliminary to practical application, the prospect of real progress in the educational use of cinematography was never more hopeful than it is to-day. There is no need to do more than refer to the almost unanimous approval with which films have met as a result of the investigations already conducted into their use in education. The two major pieces of experimental work — that conducted by the Historical Association with films in history teaching, and that carried out by the National Union of Teachers and certain local Education Authorities in Middlesex with sound films — have both been the subject of published reports. Moreover, the report of the Commission on Educational and Cultural Films — “The film in National Life” — has reviewed and crystallised the educational argument, in addition to focusing the whole film problem in its national and international settings. It is significant of the effect of all this work upon public opinion that Parliament has now made provision for the establishment of a Cinematograph Fund, to be administered under the Privy Council Office “for the purpose of encouraging the use and development of the cinematograph as a means of entertainment and instruction”. The immediate objective of those who have been instrumental in securing this action by Parliament is the establishment of a National Film Institute. Its possible constitution and functions will be the subject of comment at this meeting, and the only reason for re-

ferring to it here is to express the view that the exercise of a wise discretion in the development of this project should provide a powerful stimulus to the film industry and to the serious use of cinematography in science and education.

The purpose of this paper is two-fold; it is first to express some views on the part which films can play in the new orientation of school work; and, second, to discuss some of the modern developments in the technique of cinematography as they affect education.

The trend of educational theory and practice in this country has been profoundly affected by three reports issued in recent years. These are the Hadow Report, the Report of the Committee on Education and Industry, and the Report of the Committee on Education for Salesmanship. Broadly speaking, the effect of these three reports has been to divert the attention of teachers from the traditional academic approach to education and to impress them with the need for re-organising their curricula and reconsidering their methods so as to develop a more “realistic” trend to their courses of study. In other words, the pupils’ studies in English and modern languages, history and geography, mathematics and natural science were to be re-planned (and were to be “related more closely to the living texture of industrial or commercial or rural life”). In short, the schools were required to readjust themselves to the needs of the industrial age and to have regard to the occupational prospects of the older children. Vocational training was to be eschewed, but the intro-

duction of a prevocational bias and the utilization of the environment in connection with school work were generally approved. During this period the more cautions continued to utter warnings about the dangers of teaching becoming too utilitarian and of the possible narrowing effects of reference to the immediate environment except as a preliminary to a wider outlook upon the world at large.

This task of bringing the schools out the of quiet academic backwaters of tradition into the main stream of modern commercial and industrial life has presented teachers and administrators with grave difficulties. Much has been done by cutting away the dead wood from the curriculum, by re-casting syllabuses and schemes of work and by the introduction of various practical activities, such as handicraft and science, into the schools. Nobody, however, would claim that these changes by themselves can develop in the pupils a consciousness of the world of trade and industry in which they will be required to spend their working days. Much of the so-called practical work in handicraft and science is as abstract as the literary work which stood condemned because of its lack of reality and because the desire and ability to acquire book knowledge and to master generalisations and abstract ideas is more limited in extent than was at one time supposed.

It is precisely in the provision of this essential element of concreteness or reality that the film in education finds its ultimate justification. Many teachers regard the cinematograph merely as an additional visual aid, directly in the line of succession with such well-established instruments as the blackboard, picture, chart, diagram and the lantern slide, or the more novel episcopes and epidiascopes.

Such a limited conception of its place and scope in the educative process leads to the expression of views about the form and content of educational films and the means for their projection, which fail to take full advantage of the enormous possibilities of

this new teaching device. If the cinematograph is nothing more than a visual aid, strips of pictures projected on to a screen and illustrating processes or phenomena or events, will meet the need, but if the school cinematograph is to be the means of enlarging the experience of the pupils by portraying before them a world at work and by relating school work in geography or history, economics, science, or mathematics to the real things of life, the kind of film required and the technique of its projections and use assume a different character altogether.

This, then, is the chief claim of the sound film to the serious attention of educationists. It is the means for supplying a portion of that essential concrete experience without which the child's study may, to quote the Hadow Report, "be little better than a sterile commerce with abstractions". ("The child's power of acquiring knowledge depends largely on his experiences. The more limited these are in number and variety, the more difficult it is to acquire a real knowledge from books". (Hadow Report). The teacher is continually faced with this problem of how to overcome the cramping effects of a limited mental horizon on the part of his pupils. The utilisations of the local environment does not effect that broadening of interests so essential to the development of adaptability and resourcefulness. The film is the means of displaying before the eyes of the pupil educational material drawn from all parts of the world, which will develop a clearer conception of world problems and will widen and enrich his knowledge and sympathies by intercourse with human movements and achievements which are universal in their significance.

Let us consider the application of this general principle in educational cinematography to some of the branches of school work, bearing in mind the generally acknowledged need for linking the schools with industry.

As long ago as 1923, when the film in education was first considered by the Imperial Education Conference, Mr. J. C. Stobart, then one of H. M. Inspectors of Schools



wrote : — " This, then, is the first use of the film, to show life to beginners in the art of living ". The Middlesex Report called for films depicting the lives of people in foreign countries, showing the effects of climate and other factors upon their occupations and social customs. It urged the need for a liberal supply of films of natural phenomena — waterfalls, icebergs, mountains, volcanoes, eclipses of the sun and moon and studies of typical human activities in various parts of the world, for example, tea, sugar and rice growing, mining for coal and gold, cattle and sheep rearing, rubber growing, iron and steel industries, shipbuilding and engineering feats, such as the construction of mountain railways and bridge building.

The use of such films as these, in conjunction with history, geography, science and language studies, should enable the pupil to acquire a better appreciation of the industrial commercial and economic relationship of Great Britain and foreign countries. Sir Stephen Tallents in his admirable pamphlet " The Projection of England ", has elaborated the theme of " screening " England's cardinal features in art, science, commerce and industry in such a way as to " create a belief in her ability to serve the world under the new order as she has served it under the old ". What the schools need, however, is a series of well produced films dealing with the staple trades, trading customs and facilities, methods of transport, social customs and habits and economic development — both of our own and foreign countries — so that the international interdependence of mankind can be realised and the contribution of the separate nations to world prosperity can be properly assessed.

Films of this kind should supply that vitalizing and invigorating quality of which nearly every school subject stands in need to-day. Science teaching above all other forms tends to depreciate into mere abstraction under orthodox school treatment by lecture and laboratory demonstration. Here the application of scientific principles to industrial processes can be treated by films

more effectively than by any other means. For example, the application of science to the cotton industry or to mining or metallurgy can be effectively taught through films realistically produced and faithfully reproduced, so that the pupil can, by submitting to the illusion of reality, secure vicarious experience in actual industrial processes and add thereby to the sum of his personal knowledge. Such films will serve two main purposes : they will give reality to school by linking it with life, and they will form a natural part of the arrangements for relating the curriculum to the future occupational environment of the pupil.

It will be generally conceded that such a contribution to education is an immediate need of to-day, and if this somewhat ambitious claim for the use of films in education can be sustained, as those who have experimented believe, the problem of films and their projection assumes a new importance.

The history of the talking picture industry is in effect the history of the quest for quality in methods of recording and reproduction. All recent developments in film technique have aimed at creating as perfect an illusion of reality as possible in the portrayal of events, processes and personalities upon the screen. The task, therefore, was to assemble conditions such that the mind of the spectator would lose consciousness of the mechanism and of the fact that he was watching a moving shadow synchronised with a sound record. The perfect synchronisation of sound and sight combined with the strides which have been made by extending the range of frequencies of sound which could be faithfully recorded and reproduced, have brought us to a point where the mechanically reproduced sounds are practically indistinguishable from the original. This applies not only to the human voice but also to the great variety of sounds which in a modern sound picture, where photographic quality has reached a high degree of excellence, assist in the creation of this essential " illusion of reality "

These technical advances are in themselves

an interesting study. Alongside the recording of sound on discs there developed the system of recording sound photographically on the side of the film itself. The reproduction of this sound record requires delicate and expensive optical devices using the photoelectric cell. For theatrical purposes the sound on film method is now nearly universal, the expense involved in providing skilled personnel for maintenance being comparatively unimportant.

It appears, however, that for educational purposes the disc method is likely to return, since this form of reproduction is essentially simple, a factor of major importance in the educational field where highly skilled operators will not generally be available. Recently great advances have been made in the laboratories in improving the quality of disc recording and the reproducing of sound from new, smaller, unbreakable, long-wearing discs. By reverting to the "hill and dale" or vertical method of recording, originally used by Edison in his early phonograph, but with many refinements not only is the quality vastly improved but marked economies in the cost of film production are made possible. This new method of recording will permit of the use of small discs on which sufficient sound can be recorded to accompany a reel of double standard length, i. e. twentytwo minutes playing without a break. A further important consideration is that the life of the sound record will be increased to that of the picture, namely, to approximately 1200 showings as compared with the 100 or 200 showings which represents the longest life obtainable from a "lateral" disc record or from a sound record made on the film itself.

From the educationist's standpoint, then, these developments of the talking picture are of paramount importance. Simplification and reduction of cost are two vital factors in connection with the use of educational films. The manufacturers of sound reproducing equipments have recently concentrated on meeting the needs, financial and educational, of the school market.

Reproducing apparatus has now become available which makes possible the universal adoption of cinematography in schools at moderate cost and without involving special technical training on the part of the operator. The new 16 mm. reproducer will project sub-standard film in a partially darkened room, and will give a picture up to ten feet wide sufficient for large school halls and similar auditoriums. The perfection and adoption of the disc method of recording also means a considerable reduction in the cost of making the original sound record, and has brought measurably nearer the production, at reasonable cost, of a library of educational sound films which will perform for the schools the functions outlined earlier in this paper.

Reference has been made already to the two methods of recording, namely, the film method or photographic record on the sound track, and the disc method. Much controversy has recently taken place on the relative merits of these two systems for educational purposes, and since the Film Committee of the British Association is making a special study of sub-standard equipments, some further reference in this paper may not be out of place.

Briefly, the principle underlying the most common method of recording sound on the film is that of producing variations in the density of the sound track in accordance with the variations of the sound waves, or, more directly, of the oscillating currents, produced by them in the recording system. These variations in density (or transparency) are caused by a light beam falling on the negative in the recording camera, the light varying in intensity with the variations in the sound waves. The reproducing system involves an exciting lamp, lens assembly and photoelectric cell. The latter device is sensitive to light and develops currents which vary according to the amount of light falling upon it. Hence, the currents produced vary exactly as the mechanical variations of the original sound and the currents are passed along to the amplifiers and then



to the horns, or speakers, where they are converted into mechanical energy in the form of sound.

The principle of the disc method of recording at present employed, is that a groove is cut in a recording "wax" by means of a sapphire stylus which moves from side to side in accordance with variations in the sound waves or speech currents. The amount of movement and the rate of oscillation of the stylus correspond respectively to the volume and pitch of the original sound. Discs are made from the "wax" and the reproducing system employs an electrical "pick-up" and a needle which rests in the groove and vibrates as the disc rotates at  $33\frac{1}{3}$  r. p. m. Thus, small electric currents are generated varying in amplitude and frequency as the original sound, and these currents are amplified and passed on to the speakers as described above.

These brief descriptions of two somewhat complicated electrical processes are perhaps sufficient to help the non-technical reader to follow the controversy and to appreciate the arguments which are brought forward in relation to the two methods for educational i. e. sub-standard, use.

While there are many advantages associated with the recording of sound on film, it is claimed that for non-theatrical use the disc method has much to recommend it. In the case of 16 mm. film (sub-standard width) the space available for the sound track is only a small proportion of that available on the 35 mm. film (standard width), which means that the amount of amplification required to obtain an equal volume output is very much greater. Increasing the amount of amplification naturally increases the volume of extraneous noise, such as surface noise, or that introduced by dirt. The slightest damage to the sound track of a 16 mm. film can produce calamitous results.

Perhaps the most serious obstacle to the non-expert use of the sound on film system is that much greater accuracy in making

adjustments is necessary and greater care has to be exercised in operating. The lens assembly, for example, must be adjusted to collect and focus light from the exciting lamp so that it exactly covers a slit formed by two knife-edges situated 0.0015 of an inch apart. An image of the slit .0005 of an inch broad is focused by means of the objective lens combination on to the film. It will be readily understood that delicate optical and electrical instruments of this kind require constant attention by skilled engineers if the quality of the reproduction is not to suffer a decline.

There is a further question, important in these days of economy in public expenditure, of the cost of replacements which in the film method is comparatively high, due to the necessarily frequent renewal of exciting lamps and photoelectric cells which are absent from disc reproducers. As has already been pointed out, the life of a film carrying a sound track is very short compared with that of the simple picture film employed with sound on disc reproduction. This is so because wear results in small scratches and the presence of dirt which, although comparatively harmless to the picture, affect the sound track to such an extent as to make it necessary to renew the film. With the sound on disc method wear only necessitates a new disc at the cost of a few shillings.

It will be seen, therefore, that for general classroom use the disc method appears to be more suitable. If expense were of no importance and skilled operators and engineering service a practical proposition in the schools, a different conclusion might be reached. In any event, the race between the groups of engineers responsible for developing the two methods will undoubtedly continue, and it would be rash to assume that the last word on this subject has been said.

The argument developed in this paper is that the educational function of the film is to enrich personal experience by enabling the pupil to comprehend phases of life



which he cannot know at first hand, and that to achieve this end, the film in form and content — as well as in the quality of its reproduction — must reach the highest degree of technical excellence obtainable. The engineers and studio technicians claim that they have developed mechanical devices which now make universally available the vast possibilities of the sound film as a means of teaching. It is for the educationists to decide what use they will make of it.

It may be fitting to conclude this paper with a few observations upon the financial aspect of educational cinematography. The question which naturally springs to one's mind is why those concerned with the financing of film production and the manufacture of apparatus should hesitate about investing money in this enterprise in view of the widespread desire to use films in education. It is, however, a fact that nobody is at present willing to undertake the financial risks involved, and it is equally true that until this problem has been solved, no large scale production plans for the educational market are likely. The question turns on the problems of distribution. No doubt thousands of schools and educational institutions would be glad to avail themselves of films of the kind referred to in this paper if they were made. But the necessary machinery for the distribution and exhibition of such films has not yet been established. It can hardly come into existence except by a gradual process, and the initiative must apparently come from the educationist.

At present the situation is that the film

producers and the manufacturers of equipment are prepared to make their contribution, and have already given evidence of their interest by making adaptations in their technical and manufacturing processes to meet the needs of the non-theatrical market. To set the wheels turning, an effort must be made to attract the necessary finance. How is this to be done? Initially it would appear that the most likely line of advance would be for educationists — either teachers or administrators — to work out in detail synopses of a limited number of films which are likely to command universal approval and to be in general demand. Simultaneously, some definite indication of the extent to which such films would be rented by the schools should be obtained and, armed with this data, an approach could be made to persons likely to be financially interested in the project. It will be necessary sooner or later to face up frankly to the fact that educational cinematography is a commercial venture and that individual enterprise and initiative are required to launch it. Films production for educational purposes need not be financed on the scale customary in the theatrical field — indeed, such elaborate plans are made unnecessary by the developments in the technique of production and reproduction dealt with above. But we shall continue to revolve uncomfortably in the notorious "vicious circle" unless a form of co-operation between all parties is developed. Perhaps the National Film Institute may find the solution to this vexed problem.

## “MY ENGLAND”

### (THE FIRST EGYPTIAN ART FILM)

*Unless we consider it under its educational or anti-educational aspects, (and there would be plenty to say on this point) a purely spectacular film is evidently not within the scope of our interests. It is therefore in an exceptional way that we are considering the scenario of a wholly spectacular film and looking at it from this point of view.*

*The exception we make is justified for two reasons. The first is because the film in question is the first attempt in the field of theatrical cinematography by a country, Egypt, which so far has figured in the cinema art world only, as an importer of films. The desire to make films means the desire to be able to satisfy better the taste and inclinations of the national public, and to illustrate this taste and preference on the world screen. We are of opinion then that our readers will be interested to learn the nature and characteristics of this first step made along the path of national production by a country the growing consciousness of whose individuality we see evidences of every day in its development as a modern nation.*

*The second reason we have for speaking of the scenario “My England” is that while allowing the I. I. E. C. the first view of it, its author Mr. Zingsem de Villiers has also submitted to the Rome Institute the plan of a film of great social significance “Drowsy Drugs” (dope) which shows that Mr De Villiers intends to combine with this programme of spectacular films also films of a cultural and highly educational character. At the end of the brief summary of “My England” our readers will find the report communicated to us on the film “Drowsy Drugs”.*

The action of the piece takes place in Mesopotamia, Anatolia and the island of Halki, and deals with a sector of the world war that has received less treatment in literature and the drama than other aspects of it on other fronts. The central theme of the drama is a love story, the love story of a British officer for a German girl nurse, and her love for him. The drama of the film arises out of the situation which is implicit in the inevitable spiritual struggle between love of the beloved and love of one's country. The atmosphere of the world war naturally heightens this contrast of strong elemental feelings, and renders it more intense and dramatic.

The scenario is made for film reproduction on a large scale, and the sunbaked desert landscapes of Mesopotamia and Asia Minor provide the background for the action of the play, which has stirring moments.

Some well known historical figures are introduced into the action. We have the British General Townsend, who was connected with the defence of Kut, and the

German General Von der Goltz as personages in the piece.

The cast is a very large one, and will demand a rather elaborate setting. It includes British officers and soldiers, Indian orderlies and soldiers, who formed part of the British force in Mesopotamia, Germans and Turks.

The setting of the drama is clearly illustrated in the prologue: “the yellow sands of Mesopotamia, on the banks of the Tigris, near Kut, where many a British boy is sleeping his last sleep, where the myrtles and the oleanders grow over the tombstones in the plain”. One sees the farstretching monotonous desert of Asia minor's plains, the tents of the soldiers, the trenches with “their bug-ridden tunnels”. We see the misery and heroism of the soldiers' lives, and, on the whole, while as the title of the piece leads us to expect, the author leans favourably in his sympathies towards England, he is fair to all the human types that flash across his screen. The Turks he does not spare for their ill-treatment of prison-



ers, but then the facts support him in as far as this particular sector of the war front is concerned.

Though this film-play cannot in any sense be called a pacifist document, a note of disapproval of war runs right through it. It has, in fact, a curiously new kind of international character, which seems to derive from sympathy and insight rather than from any philosophical or sociological bias. There is a pity expressed for the horrors and tragedies of war, and the evil side of war is allowed to be clearly seen. The heroism of officers and men is duly stressed, and the sense of comradeship between men who find themselves in a desperate state is touched on. The essential futility of war is hinted at, but its heroism is also duly outlined.

The play opens with the siege of Kut, and we see the background with its minarets, its ruined barracks and British and Indian soldiers moving about. We see pictures of war, trenches and trench life, sharp-shooters at work, the destruction wrought by big guns, ruined huts and houses and jackals and hyenas prowling round after the victims of battle.

We see shots of the existence of the British prisoners of the Turks after the fall of Kut. The ill-treatment which they suffered almost uncomplainingly until lack of food or the blows of their captors drove them to desperation is illustrated by the author in strong lines. The comradeship and heroism of the common troops and the pride of the officers are revealed to us in a series of pictures which have as background the sandy wastes of Mesopotamia and the plains of Asia Minor.

Sister Elizabeth, the German girl heroine of the piece arrives at a Turkish prisoners' camp, where there is also a German business engineering undertaking working under a concession. Her arrival at this place of torture and suffering is like the advent of a good fairy or an angel. Human pity is once again awakened, and the brave girl who has a regular mission for her work

as nurse refuses to be bullied by the Turkish and German officers who rule the camp, while she protests against the bad treatment meted out to the prisoners. She defies the half-mad Necub and his savage rage, which he vents by flogging the helpless prisoners for the perverted pleasure he finds in it. Sister Elizabeth gradually instills some mercy and common sense into the prisoners' camp, and in doing so succeeds in winning nearly everyone's respect. Indeed she wins the love of nearly all the men, and of one man in particular, Reggie Kilford, the hero, a Captain doctor in the British Army Medical Corps. Elizabeth, however, is already fiancée to a German officer of good family and ample means. She does not love him, and we learn that she only became engaged to him when the war broke out because he threatened to take his life if she did not.

Bit by bit, Elizabeth realizes that she loves Reggie, just as he loves her, and when he takes her in his arms one day, she knows that her heart is in his keeping. Some of the scenes show us Sister Elizabeth obtaining boots and provisions from a neighbouring American Consul.

Though Reggie and Elizabeth now consider themselves engaged, they have not told the camp of their love. The camp, however, has guessed it, and the German and Turkish officers are not over-pleased at the idea of a German girl becoming the fiancée of an English officer in the very height of the war. They do their best to break up the romance, and one of the officers even speaks to Reggie Kilford himself on the subject. He asks the British Captain if he is serious, and not playing with the girl, who is giving up a brilliant marriage with a countryman of her own to marry an enemy subject. Captain Kilford reassures the German officer, and even wins him to his side.

In the end, a charge of spying is laid at Elizabeth's door by the Turks, and later Reggie too is accused of seeking to make improper communications with the enemy. He is arrested, and it is only by Elizabeth's



submitting to a Turkish commandant's attempts at blackmail, and by paying him in the end a large sum of money that Captain Kilford is set free.

The play ends on a happy note, with the

lovers looking forward to their new life in India where Captain Kilford holds a post as medical officer at an British regimental base. The war is about to end, and the clouds are just going to roll away.

## DROWSY DRUGS

### EDUCATIONAL FILM BY E. M. ZINGSEM DE VILLIERS — BRIEF SYNOPSIS

This work purposes to show a true picture of how drugs are dealt with and taken in the Far and Near East. It gives scientific descriptions and original photos of Indian hemp, coco leaves and other necessary material to explain the difference between the various kinds of most used drugs. The film contains no romantic story but only recollections based on true happenings and things that occur every day. It shows the activity of the Police in the various countries, and how they have to fight against the corruption that exists.

The film is a silent one in order to permit emphasizing the various items filmed for instruction, thus enabling the producer to issue it in different languages without extra cost. The only talking part is a short address at the end at the Conference of the Drug Manufacturing Limitation Meeting. This address however can also be given as a silent script, though it ought to be more effective if the man who is supposed to speak really does so. The author can supply photos of drug addicts with their typical expressions to be inserted in the running reel. The film is meant take the place of a lecture for the educated public in Europe and the university student. It is said to have many possibilities in the foremost countries of Europe that are interested in the limitation idea of drug manufacturing i. e. Switzerland, France, Germany, Britain and Turkey.

Natives are seen working in the fields with Indian hemp (*cannabis sativa indica*). Pictures of the actual plant can be furnished by the author for each special item of this

kind to be inserted into the running story. The spectator sees how they rub the resin off on a coarse cloth and get what is called hasheesh. The whole process of obtaining this is explained.

The audience is shown pictures in China and how they deal with drugs there. Then we see the mountain passes between Afghanistan and India and the traffic that goes on. Meetings with British Police officials and representatives of several countries take place, and the Opium Conference in Geneva is shown.

Exciting, vivid scenes pass before the spectator's eye, thrilling him. Persia is shown and the extraordinary use they make of "charras". They even soothe their poor babies with the drug, mixing it with sugar and putting it into their mouths. They drug prison guards to help political prisoners escape, and various crimes are committed in the narcotic state the drug produces.

We are shown some scenes from Egypt, the center of the drug traffic at the present time.

We watch the effect of cocaine, and how mansul is used, and finally see what they do with heroin their "grande vogue".

Heroin is a morphia derivate imported from Europe. Gangs are at work to get the drugs into the Oriental countries. There is more imported than would suffice to poison 3/4 of the population of the world, and this is the reason why the Oriental vice of drugging has been able to spread there to this ghastly extent. The Conferences in Geneva however have already had some result and brought about the resolution of

the various governments of drug manufacturing countries to consider a law limiting their manufacture and having the drugs exported severely controlled so that they are only used for medical purposes which have got to be proved strictly. Stricter laws have to be created and heavier fines are to be paid by the traffickers. By means of the crew of certain shipping lines the gangsters get their contraband into Egypt clandestinely. Pictures are shown of confiscated objects in which drugs were clandestinely introduced

from Turkey, Greece, Syria and Italy into the drug consuming countries. A quantity of original pictures are available as well as pictures of some well known international gangsters and many pictures show the faces of addicts now in asylums.

The film ends with a demonstration of the unsanitary way in which heroin is introduced into the native quarters for addicts and with the address mentioned above on the occasion of the drug manufacturing conference limitation idea.

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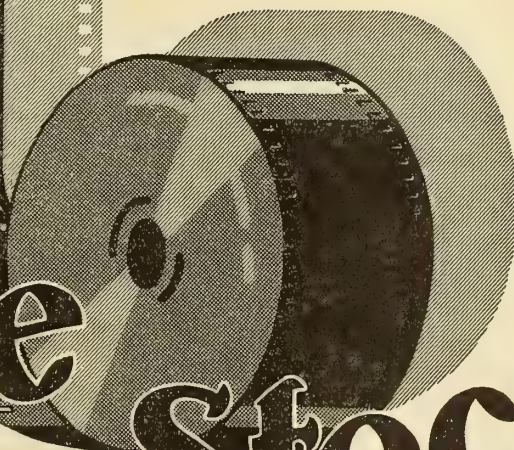
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### Profits paid to policy holders for 1931 increased to 3.50 per thousand of insured capital

It is a fact that as from the company's financial year 1930, persons insured by the "Istituto Nazionale delle Assicurazioni", were made participators in the company's profits, and for that year the distribution of such profits amounted to 3 per 1000 of the sums insured.

It was foreseen that the company's excellent financial position would eventually permit a still larger participation in the profits by policy-holders, and as a matter of fact

#### FOR THE FINANCIAL YEAR 1931

in consideration of the prosperous results obtained by the company, the Board of Directors has decided to increase the distribution of profits to those insured with the Institute to 3.50 per 1000.

This increase has a most important consequence, since it affects profits calculated on several thousands of millions of lire of insured capital.

In fact, the sum of the profits set aside in the company's last balance sheet in favour of the owners of savings entrusted to the Institute amounted in round figures to

**15,600,000 LIRE**

so that the first two distributions of profits (1930 and 1931) show a total of

**29,000,000 LIRE**

paid to persons insured with the Institute, which demonstrates clearly the increasing strength of the Company, and at the same time establishes between it and its supporters a continually strengthening bond of interest.

## Review of periodicals and newspapers

### **The Film and Social Problems.**

Emile Vuillermoz states that, contrary to general opinion, the German film "March on the Sun" is not at all immoral, but is only a document of social hygiene, free from any suggestiveness or immorality. (LE TEMPS, Paris, 1-IX-1932).

In an article entitled "The Cinema: king of the leisure industries" the fact that the desire for large profits at all costs dominates the cinema industry is deplored. The cinema, it is pointed out, is the most popular school in the world, and the moral feeling of the public depends largely on its teaching. According to the author of the article in question the cinema so far has failed in its mission. The waiter also appeals to the "Jocistes" that is to the members of the organization known as the "*Jeunesse ouvrière catholique*", urging them to stir up criticism of the films projected in their districts. This ought to help them to distinguish good from evil and lead them to visit only good films instead of taking their chance with any film that happens to be exhibited locally. The article is signed P. B. (JEUNESSE OUVRIÈRE, Paris, No. 109-18, 10-VI-1932).

It is urged here that the German film *March on the Sun*, which is nudist propaganda, ought not to be introduced into Italy, where, for reasons of morality no one feels the necessity of nudism in order to enjoy the benefits of the sun. (OSSERVATORE ROMANO, Vatican City, No. 243, 17-X-1932).

The first showing of the film "The Child's First Right" made by the "Deutschen Lichtspiel-Syndicats" has been given

at Berlin with great success. The film illustrates the problems connected with the care of illegitimate children and maternity, which are much to the fore in these days among the working classes and the unemployed. The film bears the subtitle "From a gynaecologist's diary". KINEMATOGRAF, Berlin, No. 200, 22-X-1932).

The British Home Office minister has issued a circular advising the authorities not to issue permits for Sunday cinema performances later than January 31. The reason of this measure is that the law on the so called Cinematograph Fund has not yet been passed by the legislature. (TODAY'S CINEMA, London, No. 2209, 27-IX-1932).

The police department of Chicago has informed the local censorship regarding the stern attitude it must take up henceforth in the matter of gangster films. (THE FILM DAILY, New York, No. 72, 24-IX-1932).

### **Religion and the Film.**

On the occasion of the twentythird anniversary of the Catholic cinema movement, Dr Muckermann draws a picture of the Catholic activity in the cinema field from the creation of the "Volksverein" to international movie production. (FILM-RUNDSCHAU, Hesse, No. 38, 20-IX-1932).

On the occasion of the tenth anniversary of the foundation of the Evangelical Cinema Society "Evangelische Bildkammer" of Berlin, an article has appeared on Evangelical Cinema activity during its first ten years

of life. (EVANG-BILDKAMMER, Berlin, September, 1932).

The religious possibilities of the film have aroused great interest among the clergy of Dundee. Chepinston parish church already possesses numerous films showing its work. (THE CINEMA, London, 5-X-1932).

In a brief article entitled "Catholic Cinema Societies" E. J. M. points out the necessity of diffusing the Catholic idea in the English cinema world through the creation of companies having that object in view. (THE UNIVERSE, London, 10-X-1932).

A new corporation called 'The Guilds of Light' has been formed in England with the object of promoting the spread of religious films. The new association has also decided to create a cinema library, an information bureau and a review entitled "Good Films" in which all the possible uses of the cinema will be considered for the highest human ideals. (THE YORKSHIRE POST, Leeds, No. 1754, 25-X-1932).

The Evangelical Union of the German press (Evangelischer Pressverband) of Berlin has recently given a fresh proof of its excellent organization in the cinema field through the production of a film entitled "*Kirche und Heimat*" (Church and Fatherland) which shows the voluntary services offered to the citizens by the various philanthropic organizations of the *Evangelischer Pressverband*. (LICHT-BILD-BÜHNE, Berlin, 1-X-1932).

Mario Meneghini states in an interesting article that it is necessary and urgent to recognize the universal character of cinema productions and take steps towards forming an international ethical union with a general legislative plan, since national censorships no longer suffice to regulate

the manifold and different interests of the cinematographic world. The writer also insists on the utility of an understanding between producers of educational films of the various nations to divide the production and to make arrangements for an exchange to be calculated on national possibilities and capacity.

The writer also believes that it would be a highly moral and educational work likely to meet general approval, for Catholic bodies to create a special educational cinema archive of films containing specimens, of scientific, didactic and documentary pictures of every nation. Such films would then be shown to persons who cannot frequent cinema halls or are far away from civilized centres. (OSSERVATORE ROMANO, Vatican City, 16-X-1932).

Mr Mac Goldrien, President of the American Catholic Committee, in his report to the International Catholic Federation, points out that 71 % of the films shown in 1932 fulfilled the demands put forward by the ecclesiastical authorities. With regard to the balance of the pictures, only slight criticism was made, and only two films were rejected. No less than 8356 films were examined and the examining committee consisted of representatives of 1400 Catholic groups. (LA SEMAINE CINÉMATOGRAPHIQUE, Paris, No. 498 of October, 1932).

### Historical - Political Films.

The Sowkin of Moscow has produced a film entitled "The Prisoners of the Czar's Empire". The starting-point is the fate of the heads of the Russian revolution of 1905 and we are shown a picture of some of the outstanding political events of those times and some scenes of the Russo-Japanese war. (IL CINEMA ITALIANO, Rome, 20-X-1932).



## War Films.

In an article by Marcel Lapiere entitled "Le Cinéma et la guerre", the author deals with the pacifist or anti-war effect of war films. He points out that all or almost all war films have failed in their object. A battle scene, viewed on the screen, loses at least 90 % of its brutal effect. The attacks and counter-attacks of the armies look like sporting exercises. Effective pictures are counted like goals. The result is, as all inquiries on war films throughout the world have shown, and in particular that sponsored by the I. I. E. C., that as a general rule war films end by exalting and idealizing war instead of creating a pacifist state of mind. (CINÉ-DOCUMENT, Paris, No. 8, October, 1932).

## Documentary and News Films.

The Eastman Educational Slides Co. of Iowa City has produced three interesting fixed projections on France entitled respectively, "The Spirit of France in Her Costumes", "The Spirit of France in her Architecture" and "Daily Life in France". (EDUCATIONAL SCREEN, Chicago, No. 7, Sept. 1932).

Professor Hans Krieg of Munich held a conference on October 20 last accompanied by moving pictures at the Urania Hall in Vienna, on the great cinema expedition carried out in 1931-32 in the Grand Chaco region. (MITTEILUNGEN DER WIENER URANIA, Vienna, 7-X-1932).

British Instructional Films have started filming "Contact" under the management of Paul Rotha. The film shows the future of the British empire, and its brilliant progress, due in great part to aviation. (THE DAILY FILM, London, 8-X-1932).

The Menter cinema establishment has decided to issue a film journal of Belgian news-pictures in order to make Belgium

better known in all its picturesque corners, its tourist centres, its artistic marvels, its industries, old cities and curious costumes, its population, etc. (REVUE BELGE DU CINÉMA, Brussels, No. 41, 9-X-1932).

A film "The Wonderful Story" has been produced to illustrate the beauties of Devonshire. (TODAY'S CINEMA, London, 10-X-1932).

M. Castro is working in the Eclair studios at producing a sound film entitled "Unknown Brazil". (HEBDO FILM, Paris, No. 43, 22-X-1932).

The Institute of Cultural Researches of Berlin has shown the released view of a cultural film of geographical, historical ethnological and propaganda character, founded on a scenario by Director Dr. Hans Cürdis. The film is entitled "The Rhine, German River". (LICHT-BILD-BÜHNE, Berlin, 24-X-1932).

Among the most interesting pictures made by Dr K. T. Schulz of the Cultural Section of the UFA during his recent expedition in Norway, Sweden and Finland, may be mentioned a documentary film showing the transformation of hydraulic force into electrical power for the working of the iron mines in Norway. (FILM-KURIER, Berlin, No. 228, 27-IX-1932).

M. Chenal, newspaperman, designer and cinema producer has made a film entitled "The little businesses of Paris" the purpose of which is to illustrate the humblest and least known activities of Paris. (SCENARIO, Rome, No. 9, October, 1932).

Mr Oliver Baldwin, son of the British ex-Premier, is making a series of sporting films to illustrate the games of cricket, Rugby and water polo. (ECO DEL CINEMA, Florence, No. 107, October 1932).

### The Film and propaganda.

The Western Electric Co. in collaboration with the local railway systems of India has conducted a campaign for a more extensive use of the railways among the natives, who prefer more primitive means of transport. In some places the result of the campaign has been to increase traffic 200 %.

The American United Air Lines use the film extensively for impressing on the public the advantages of flying. A 16 mm film has just been made for this propaganda purpose entitled "Across America in Twenty seven Hours" in which the flight from California to New York with the comfortable conditions of travel available is shown on the screen. (PUBLIC INFORMATION FROM THE BELL & HOWELL Co., Chicago, 8-X-1932).

LE CINÉOPSE of Paris (October, 1932) publishes a report on the two missions of agricultural and hygienic propaganda carried out by means of cine-ambulances in the departments of Savoy and the Haute Savoy. Returns show there were 9555 spectators for the pictures, despite the fact that the projections were given in harvest-time.

### Art and the Film.

François Mazeline, after having in a brief note explained the difficulty of filming marionette shows, especially after the triumph enjoyed by animated drawings, praises the work of M. Gorno who has overcome the difficulties by using marionettes about one metre high and making them move in a stage setting proportionate to their height. (L'AMI DU PEUPLE, Paris, 7-IX-1932).

Arnaldo Ginna in an interview given to Anacleto Tanda in *Film Futurista* maintains that in order to obtain new conventions

and give life to new film tendencies, it is necessary to effect a radical revolution in modern theatrical systems. According to Signor Ginna, it is no longer any use looking among the old fashioned type of actors. Search must be made in the anonymous crowd for the actors of the future, who will alone be capable of expressing the sentiments and states of mind of the future. The Futurist believes in the necessity of seeking the development of, and fusion of the plastic element with sound, in the Futurist Theatre and in reforming completely modern cinema scenography, suppressing the present static paper and cardboard and utilizing lights and projections. (FUTURISMO, Rome, 16-X-1932).

The film "Monsieur de Pourceaugnac" based on Molière's comedy of the same name has been produced at the Gaumont Palace in Paris with great success. Distinguished personalities in the world of politics, finance, science and the arts were present. (LE FIGARO, Paris, 16-IX-1932).

Ludwig's scenario of the life of Beethoven will be produced as a film in Germany under the directorship of Karl Harll. The musical part will be conducted by Toscanini. The French edition of the work will have a preface by Herriot, who is well known as a distinguished student of Beethoven. (IL CINEMA ITALIANO, Rome, No. 927, 20-X-1932).

In an essay entitled *Film and Drama* (NEUE DEUTSCHE RUNDSCHAU, Sept. 1932) the German critic Bernard Biebold attempts to define the field of action of each art. He states: "the real film, that is the film which has reached consciousness of its own style is not dramatic, but narrative. It is not a drama, but a visual romance, a narration translated into pictures. A *biblia pauperum*, an album of mobile figures for those who cannot read. The real film recounts, describes, depicts, and description and painting are graphic expressions which

allude directly to the visual nature of the story. The film relates events which have already happened and have been already photographed, while the drama in which flesh and blood actors appear takes place in the moment in which we see it. (SCENARIO, Rome, No. 9, October, 1932).

"Cinéma et Literature" is an article by Jacques Sempré in which the writer points out that the creation of the sound film has made more than ever necessary a collaboration between literature and the cinema if it is desired that the latter satisfy the intellectual requirements of the cultured public. It is to be hoped that this form of collaboration will take further developments in the future especially for the young authors, whose works have already undergone influence from the film and who make good scenarios. (CINÉ MAGAZINE, Paris, No. 9, September, 1932).

### The cultural Film.

During Education Week, held at the Julia C. Lathrop school of Santa Anna, California, great interest was shown in the projection of historical and geographical films used in the course of the scholastic year. (EDUCATIONAL SCREEN, Chicago, N. 7, September, 1932).

A new Information Bureau has been opened, for gathering of news on visual education at the Department of Visual Education, 1812 Illinois St. Lawrence, Kansas. Such news paragraphs are regularly forwarded to any American papers or reviews that ask for them. (EDUCATIONAL SCREEN, Chicago, No. 7, Septembre 1932).

Eugenio Giovanetti in an interesting article discusses the experiments of the American, Humphrey, who has resolved all the problems connected with dubbing. He has succeeded in registering on the film signs and artificial symbols having correspondence with ideal voices of universal value. The

journalist states that the most surprising part of Humphrey's amazing system is not so much the solution of the dubbing problem, as the fact that the human voice can be created so that in a near future we shall arrive at the ideal voice which will be able to be used in symphonic poems. (LA GAZZETTA DEL POPOLO, Turin, 7-X-1932).

The documentary Soviet film, with comments by Madame Gérard entitled "Kill to Live" has been shown. We are given pictures illustrating the constant struggle of animals, both against the elements and each other. The film ends with an apotheosis of man, who has been able to make himself master of the elements and animals in order to live and dominate. (CINÉ JOURNAL, Paris, 25-X-1932).

### The Film for teaching.

Mr Stuart Legg has made a film entitled "The New Generation", in which he illustrates the new educational and scholastic methods at present in use at Chesterfield. According to this system, a special form of instruction is given to every child of 11 in conformity to its tendencies and temperament. When the children reach the age of 14, they undergo an examination by an official of the ministry of Public Works with the object of assisting them to choose a career. (THE SCOTTISH EDUCATIONAL JOURNAL, Edinburgh, No. 39, September 1932).

M. E. Coissac in an article entitled "La Ville de Paris et le Cinéma" gives the information that the municipality of Paris has granted a new subsidy to the scholastic cinemas, and claims that Paris continues to be in the forefront of the movement for the development of the educational cinema. (LE CINÉOPSE, Paris, No. 158, October, 1932).

A public cinema exhibitor of Berlin has been the first to organize regular projections



of amateur reduced size films. The shows have won the approval of the public, both from the point of view of subject and technique. (DEUTSCHE ALLEGEMEINE ZEITUNG, Berlin, No. 471-72, 8-X-1932).

### **The scientific Film.**

University Councillor Dr Erich Ewald of Berlin discusses in two articles "*Einführung in das Luftbildwesen*" and "*Luftbild und Unterricht*" the special characteristics, technique, organization and applications of aerial photography for the teaching of topography, geographical researches, economic geography, history, colonial studies and architecture. (DER BILDWART, Berlin, July-August, 1932).

In the film called "Reminiscences of Menlo Park" the Metropolitan Motion Picture Co. tells the story of the most important scientific experiments that took place in Edison's laboratories. (EDUCATIONAL SCREEN, Chicago, No. 7, September, 1932).

"Dream Flowers" is the title of the first film made by the Powers Picture Co. and forms part of a series of twelve on "The Secrets of Nature". The series deals with the life of plants and animals and is largely of a micro-cinematographic nature. (MOTION PICTURE DAILY, New York, 20-IX-1932).

The Western Electric Co. has shown a number of scientific and industrial films at the Science Museum South Kensington in the presence of numerous engineers. (THE CINEMA, London, 5-X-1932).

During the IXth congress of the Italian Neurological Society which recently took place at Modena, in the first half of October, Professor Aiala of Siena read a paper which was a clinical study of the behaviour of cerebral ventricles in cerebral tumours, illustrating some technical points for effecting ventricular punctures. The lecture was given with the aid of projections and Professor Sai of Trieste illustrated,

also, with film projections, an operation for hecondrosis. (IL REGIME FASCISTA, Cremona, 9-X-1932).

At the British National Exhibition of Artificial Dental Apparatus, recently held in London, a number of films on points of dental surgery were projected. (THE CINEMA, London, 1-X-1932).

At the general meeting of the League of Cinema proprietors of Berlin and Brandenburg, which was held in Berlin on October 26th last, Professor Hinderer of the University of Berlin spoke on the application of cinematography to science with especial mention of philosophy, jurisprudence, national economy, aesthetics and technical science. (LICHT-BILD-BÜHNE, Berlin, 26-X-1932).

### **Prevention of accidents and hygiene.**

At the autumn conference of the National Fire Brigades Association, protests were made against the variety of protective systems in use against the danger of fire in public cinema halls. The necessity of an uniform system was insisted on. (MANCHESTER GUARDIAN, Manchester, 23-IX-1932).

The Pyrene Co. Ltd. of London has brought out a new system for automatic fire extinguishing. With this method, the extinguisher is set in operation directly by the fusing of the safety valve which is placed in the nozzle of the extinguisher at the point where any increase in temperature is at once felt. (FILM KURIER, Berlin, No. 22, 24-IX-1932).

Dr Foveau of Courmelles deals in an interesting article with teaching preventive measures against accidents by means of the cinema. He states that in addition to showing what is necessary to be done to avoid accident it is also necessary to illustrate what ought not to be done. Thus

the film will be able to prevent or remedy a large part of the evils due to mechanical progress. (LE CINÉOPSE, Paris, No. 158, October 1932).

L'HYGIÈNE DU TRAVAIL of Geneva (No. 309 of 1932) examines the various diseases to which cinema artists and all those who work in the movie studios are subject. Among these are skin wounds and cuts and injuries to the eyes.

### **Legislative measures, revenue duties and the Film.**

The government of Finland has communicated to the press the information that it is disposed to reduce the tax for those cinemas which show a minimum of 200 metres of film made in Finland. (IL CINEMA ITALIANO, Rome, 20-X-1932).

### **Authors' rights.**

The dramatist Henry Bernstein, under the impression that his comedy "Melo" has been badly adapted for the movie version, made urgent application to the *Tribunal des Référés* requesting the suspension or stoppage of the film. The President of the tribunal rejected M. Bernstein's application on the ground that according to the terms of the contract, the film company was authorized to make the necessary alterations in filming the play and also on the ground that very large sums had already been invested in the production. The tribunal, however, admitted the author's right to appeal to the ordinary courts to defend his moral rights. (LE NOUVELLISTE, Lyons, 1-X-1932).

The general management of the Austrian State Theatres has included in the contracts made with authors a condition that for the duration of the contract, the authors engage not to permit the sonorization of their works for the cinema nor to sell them to the radio. The Vienna Authors' Society

has protested against the ruling of the State Theatre management, through its president, pointing out that the clause in question gravely damages authors at a time of serious economic crisis. (KINEMATOGRAF, Berlin, 7-X-1932).

### **Film propaganda.**

It is reported from New York that the big American associations of film exhibitors, producers and renters have charged a special committee with the task of preparing a special programme calculated to interest that section of the population which up to now has shown little interest in the film, or has even been hostile to it. Censorship committees such as come into being in small centres as a result of anticinema feeling, will also be opposed. (FILM KURIER, Berlin, 5-X-1932).

C. E. Milliken of the Hays organization has on hand a scheme for uniting in one association the numerous Protestant groups dealing with cinema criticism. When such bodies are united they may hope to exercise a stronger influence on the moral improvement of the film. (THE FILM DAILY, New York, 12-X-1932).

Mr Gammon has published a report on the influence exercised by the cinema on children. The author of the report is of the opinion that parents ought not only to exercise a surveillance on their children's reading, but also on the cinemas and theatres they see so that the young folk may derive the greatest advantage possible from educational films. (TO-DAY'S CINEMA, London, 22-X-1932).

The Liverpool authorities have decreed that minors under 16, if accompanied by their parents, may visit cinemas where Class A (for adults) films are being shown. (THE DAILY FILM RENTER, London, 29-X-1932).

### **Jurisprudence - Crime.**

The Berlin police have a cinema studio fitted with all latest developments. The police have also a rich collection of crime films and films dealing with traffic regulation. (LE SOIR, Paris, 4-IX-1932).

The film "Opernball 13" which is a detective picture has been synchronized in Milan in the works of the S. A. Syncrovox with a new SARES apparatus built in Italy under Italian patents. (AGENZIA FILM, Rome, No. 39, October 1932).

### **Film statistics.**

Eleven new picture studios have been built in Europe this year, whereof three in England, two in Hungary, one in Italy, one in France, one in Belgium, one in Sweden, one in Austria and one in Poland thus bringing the total of European movie studios from 42 to 53. In the matter of new cinema halls the figures are as follows: 67 in France (154,700 seats); 70 in England (105,000 seats); 60 in Germany (25,000 seats). (SCENARIO, Rome, No. 9, of October, 1932).

An American cinema statistician states that the number of persons in the world who frequent the cinema every week totals on an average, 185 millions. (KINEMATOGRAPH, Berlin, 30-IX-1932).

### **The Film for labour and industry.**

The JOURNAL DU COMMERCE carries a brief note on the importance of the film in the publicity business in the United States.

As the result of an extensive and careful inquiry carried out by one of the biggest advertising companies, it is learnt that all the industrial houses which have used the talking film for publicity purposes state they have had 100 per cent satisfactory results. The results for advertising with the sound

film are given as 82 per cent satisfactory. It is stated that 11 per cent of the money spent on publicity goes to film advertising. (COMOEDIA, Paris, 17-IX-1932).

In view of the great interest shown by the natives of the British African colonies in industrial films, the cinema section of the British Marketing Board proposes to intensify the production of industrial films for the colonies. (DEUTSCHER FEUILLETON DIENST, Berlin, 28-IX-1932).

"The Motion Picture in Industry" is the title of a report in which the replies to a questionnaire sent to 2000 publicity agents are examined. Copies may be had for asking from: The National Industrial Advertisers' Association, 420 Lexington Avenue, New York City, N. Y., U. S. A. (EDUCATIONAL SCREEN, Chicago, No. 7, September, 1932).

Mr E. M. Newman has produced a film called "Transportation of the World". (EDUCATIONAL SCREEN, Chicago, No. 7, Sept., 1932).

The C. E. A. (Exhibitors' Association) of Manchester remarks on the excessive number of cinema halls in certain districts where there is no room for any more, warns shareholders against supporting new enterprises in over-crowded zones. The Association suggests that would be share-holders in enterprises of this kind should inform themselves of local conditions before risking their capital. (THE DAILY FILM RENTER, London, 3-IX-1932).

The industrial company, Bells Heat Appliances Ltd. has started using the film for advertising. First film shown is "Hot Stuff". (TODAY'S CINEMA, London, 3-X-1932).

A documentary film entitled "How a Letter travels" made by the French Post and Telegraphs ministry has been sent



to all cinema directors. (L'ECRAN, Paris, 8-X-1932).

The following questionnaire has been sent to numerous personalities of the industrial, political and literary world in Italy :

I. What do you think of the cinema, its present conditions, and its latest developments both in the artistic and industrial spheres ?

II. Which films among modern sound films have shown a sense of art and vitality worthy of notice ?

III. Do you think it will be possible, especially in view of the necessarily limited nature of the market to create a cinema industry of real importance ?

IV. In case of an affirmative reply, which are the fundamental artistic, and commercial ideals towards which the new Italian cinema industry ought to aim. (IL CINEMA ITALIANO, Rome, 9-X-1932).

### **Labour and agriculture.**

The agricultural section of the University of the State of Ohio has made an extensive use of both film and radio for an educational experiment in rural districts. (EDUCATIONAL SCREEN, Chicago, No. 7, September 1932).

"The Farm talks to you", is a new film made by M. de la Fontaine and shows a farm which specializes in raising live-stock for human consumption. (CINÉ JOURNAL, Paris, 25-X-1932).

The Welsh station of agronomical studies is preparing to make some films with the object of spreading knowledge of the most efficacious systems of farming and also of special forage plants suitable for sheep-grazing in the hills even during the winter months. The film will be made in two editions : a popular version to be shown in the public cinemas and a scientific version to be exhibited to experts and agriculturists. (ACTUALITÉS CINÉMATOGRAPHIQUES INTERNATIONALES, Paris, No. 1059).

### **Technical training.**

Under the patronage of the minister for Industry and Commerce the Cinematographic Association has been formed in Brussels with the object of training specialists for the silent and sound films. (KINEMATOGRAF, Berlin, 6-X-1932).

The National Cinema Institute LUCE, is showing with great success in many cinemas in Naples, a film illustrating the activity of the Casanova Royal Industrial School of Naples. (IL GIORNALE DELLA SCUOLA MEDIA, Rome, 6-X-1932).

The programme of the courses of the technical school for cinema operators, recently formed in Brussels, has been published. (REVUE BELGE DU CINÉMA, Brussels, 9-X-1932).

### **Syndical organization.**

The Golfing Society has subscribed 500 guineas for the fund for ill or unemployed cinema actors. (TODAY'S CINEMA, London, 8-X-1932).

Nicola de Pirro has written an article commenting on the formation of National Technical Committee for the Cinema and the drafting of the national contract for renting films.

The writer states that the National Technical Committee has been formed to examine, and seek to solve all those questions of an industrial technical order arising in the cinema business. One of the first matters to be discussed is the requirements for educational cinema projectors. (SCENARIO, Rome, No. 9, October, 1932).

### **Film companies, associations and organization.**

The Spanish minister of Public Education has approved the formation of a national cinema centre the technical section of which

will be entrusted to M. Carner-Ribalt. The plans for the centre by Dr José Vives-Giner have been approved also. M. Vives-Giner has gone to Paris to discuss the signing of a commercial treaty with France on the question of films. He has also visited London to examine the question of the educational film, a question in which the Spanish ministry is much interested. (VOLONTÉ, Paris, 16-IX-1932).

In view of the great importance which the new Danish law on the cinema gives to the cultural film, it is proposed to create in Denmark a semi-governmental cinema company for the cultural film, which, following the example of the LUCE of Rome, would engage in producing, selling or renting films of considerable historical and documentary value as well as news-reels. (FILM KURIER, Berlin, 26-IX-1932).

### **Congresses, meetings, assemblies.**

Under the auspices of the Film Society of London, the meeting of the Workers' Film Societies of Great Britain took place at Wellyn. The members discussed among other matters the question of film censorship, the matter of private Sunday cinemas shows, children's films, etc. The formation of a federation open to cinema amateurs for the study of technical problems of cinematography was decided upon. (MANCHESTER GUARDIAN, Manchester, 8-IX-1932).

The LICHT-BILD-BÜHNE of Berlin (No. 233 of 4-X-1932) publishes the programme of the XIth session of the German Cinematograph League, which under the management of Dr Walther Gunther will shortly meet in Berlin. The representatives of the communes, schools, the cinema industry, young men's associations, young folks help societies and national education will be able on this occasion to realize the progress made by the reduced size film (silent, sound and coloured). It is hoped that the assembled persons, considering the great

advantages which the cinema brings to teaching, will exercise all their influence for an intenser application of the cinema to scholastic purposes.

On the occasion of the voyage in Sweden of the Prince of Wales, the "Svenska Filmindustri" organized at Stockholm a Swedish-British exhibition in which films have a considerable part. (THE CINEMA, London, 5-X-1932).

The Royal Photographic Society has organized a cinema exhibition which will take place in London from November 14 to December 10. Each evening interesting current topics will be discussed, including: cinema advertising, the colour film, the cinema in the schools, the cinema in industry. (TO DAY'S CINEMA, London, 8-X-1932).

LE CINÉOPSE of Paris (No. 158 of October 1932) reports the opening of the sixth Congress of the New Era, which has taken place in France under the Chairmanship of Professor Langevin, and states that, although the cinema was not discussed, nevertheless, principles were approved of which may be considered to include the use of the film for educational purposes. It was agreed that each country should have an educational system of its own adapted to its requirements.

### **Cinema libraries, archives, museums.**

In an article entitled "The Federal Woman's Bureau and Visual Education", mention is made of some films forming part of the small cinema library of the Women's Federal Bureau. Among others may be mentioned "Behind the Scenes in the Machine Age", in which female unemployment is dealt with and its causes — that is machines — are illustrated. (EDUCATIONAL SCREEN, Chicago, No. 7, September, 1932).

In order to prevent any suspicious of competition, the UFA of Berlin states that

it is not interested in producing reduced size films and that the UFA commercial company has only formed for the benefit of cinema users in Germany an archive of silent films. The company in question engages in renting cultural and scholastic films and requires guarantees that the films will not be used for industrial purposes. (REICHSFILMBLATT, Berlin, 15-X-1932).

Through the initiative of M. Paul Léon, Director of Fine Arts, a national cinema library is being gathered together in the cellars of the Trocadero. Producers and distributors of films are invited to send negatives of their films on the understanding that they will remain their property and the cinema library will not make use of them for commercial purposes. (CINÉ-JOURNAL, Paris, 25-X-1932).

### Film technique.

Mr Simon Lake has invented a new type of submarine for making under-sea moving pictures. Several American cinema companies are already in negotiations with the inventor for the purchase of the submarine which can be manœuvred by a single person. The price is round about 18,000 dollars. (THE FILM DAILY, New York, 29-IX-1932).

Messrs O. Townshend and F. Pierrard of Wellington are seeking again the interest and support of the New Zealand government for a method of coloured films which they have invented. It is called the "True-Colour". The system, besides costing less than other systems of the kind, allows good stereoscopic results. (TODAY'S CINEMA, London, 3-X-1932).

It is reported from Frankfurt on the Rhine that Engineer Paul Kirckhoff has projected in his laboratory at Hühst by means of a television apparatus films transmitted from the station of Königswusterhausen which is some 500 kilometres from

Frankfurt. (FILM KURIER, Berlin, 26-X-1932).

### Film life.

For the XVth anniversary of the Soviet Republic the following films are being prepared in Russia :

"*The Bridge*", illustrating the battles on the Eastern China railway ;

"*Aviators*" showing flying pictures ;

"*The Three Soldiers*", reproducing episodes of the French occupation of Southern Russia ;

"*General Annenkov*", showing the battles against the White Army in Siberia ;

"*Hot Blood*", showing the life of the troops in the Far East ;

"*Perekop*", showing fighting in the Crimea ;

"*The City is suddenly invaded by the Enemy*", on the problems of future warfare and the development of aviation ;

"*Eastern Front*", illustrating the civil war in White Russia. (FILM KURIER, Berlin, 24-IX-1932).

The government of Algeria has decided to open a cinema department for the production of films. The first film of the series will deal with agricultural questions and colonial industries. The film will be lent gratis to all French cinemas. (ECHO D'ALGER, Algiers, 5-X-1932).

Negotiations are proceeding in Berlin between the Tobis Co. and other big German cinema firms for a radical consolidation of the German film market. It would appear that it is intended to make the Tobis a centre of influence for safeguarding all the interests of the film-renting industry in Germany. (DER FILM, Berlin, 15-X-1932).

In an article entitled "*Sachfilm und Spielfilm*", Ludwig Gesek of Vienna proposes the subdivision of the film into two principal groups: those namely that are realistic or documentary (*Sachfilm*) or those

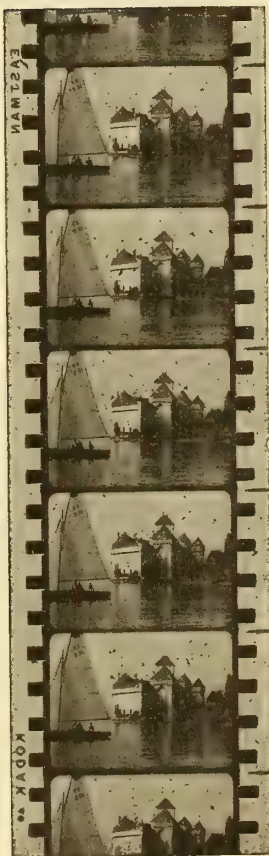


which are theatrical (*Spiel*film). The writer suggests the formation of a third group from a union of the other two, namely the cultural film, and lays down the following definitions :

The realistic film is one which takes as its object things only. Such are research films and educational films in the strict sense of the word, propaganda films and news-reels. The theatrical film means such films as deal with relations between persons and are characterized by a theatrical form. The cultural film is a film which only serves to illustrate better the object under discussion.

### **Industrial propaganda.**

According to a communication of "Bell and Howell", the Caterpillar Traction Co. is the industrial firm which uses the cinema most, not only as an advertising medium, but also and especially as a means for demonstrating its products through its travellers and agents, all of whom are supplied with a 16 mm "Filmo" apparatus and a series of films illustrating the company's tractors. The method, which the Caterpillar Tractor Co. believes to be the most economical and useful has enabled its agents to give useful practical demonstrations to the governments of Afghanistan and Ethiopia.



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# Bibliography

*Historia Anecdótica del Cinema*, By CARLOS FERNANDES CUENCA. Published by Compañía Ibero-Americana de publicaciones. Madrid, 1930. 1 Vol., 208 pp., With illustrations.

In this brief history of the evolution of the cinema from its not distant beginnings the author does not forget any important features capable of adding to our knowledge of the subject.

The work is divided in two parts. The first deals with *creation*. From the times of Archimedes to the Brothers Lumière the search of elemental physical principles is the story of those who have experimented, inquired and made attempts in the world to get the natural vision of things. These experiments are detailed, especially those which took place in the second half of the XIXth century at the hands of Marey, Reynaud, Edison and Lumière.

In the second half of the book *style* is treated. The author follows the development of the cinema step by step and with great exactitude from the beginning to our own day.

He reviews in an able manner the manifestations of the cinema in the various countries during the last 30 years, and points out the important work done by great producers and actors like Chaplin, Lubitsch, Wiene and others.

The volume is one of the completest of a popular kind so far issued on the story of the cinema.

*Panorama of the Cinema in Russia*, by CARLOS FERNANDEZ CUENCA. Pubd. by Compañía Ibero-Americana de Publicaciones. Madrid, 1930. 1 Vol., pp. 174., with illustrations.

As the author says very well in his preface "the cinema in the land of the Soviets shows a world quite different from the general panorama of universal cinematography". It is a distinct world which the writer discusses. Fernandez Cuenca does not confine himself to examining the present day Russian cinema, but goes back to the war times and even before and to the films made by Starevitch, Chardin, Meyerhold and the Preebraienskaia, which on their artistic side underwent the first influence of what was to become the Soviet film.

The author devotes a large part of his book to the

movement in favour of the cinema (begun by Lunacharski a movement which led to the creation of notable works such as those by Eisenstein, Pudowkin, Dziga Vertov and others who were a long way ahead in the matter of artistic ideas and technique for a film, which, by its ideological efficacy, shaped the spirit of the Russian people.

The author lists the organs entrusted with the task of making cultural and scientific films and the centres where the future specialists and technicians of the cinema are being prepared and educated.

*Simba, cinema adventures in Africa. Virgin forests and Steppes*, by MARTIN JOHNSON. With 59 illustrations and a map. Translated from the English by E. ALEFELD. (Brockhaus, 1930).

Films on Africa enjoy great success today. In fact, they seem like continuous variations on one theme. The attraction exercised by the Dark Continent on film producers and the public in general is due in large part to the magnificent film *Simba*. It is therefore very interesting to read the memoirs of its creator, Martin Johnson, of his trips to various part of North Kenya. Johnson installed himself with his wife on the banks of a little lake, and spent his days and nights observing the animals of the steppes and the virgin forests, in photographing and cinematographing them. His story makes fascinating reading. The photos reproduced are excellent, of wide interest, and add greatly to the value of the letter-press.

The book may be warmly recommended for gaining a better knowledge of Africa and its fauna.

*Wie man filmt*, by WOLFGANG GAENSCH. 1 Vol., 97 pp., 92 illus. (Published by "Union Deutsche Verlagsgesellschaft", Berlin).

This is a short work which informs the non-expert reader of the general activities connected with motion picture making, the developments of which the author has followed from their beginning some 30 years ago up to the most recent improvements. The author gives us a number of illustrations which supplement the technical parts of the volume. The sound film is examined in a number of pages, dedicated to this new branch of the art.

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Dr. LUCIANO de FEO, *Editor and Responsible Manager*

Rome — « L'Universale » Tipografia Poliglotta.



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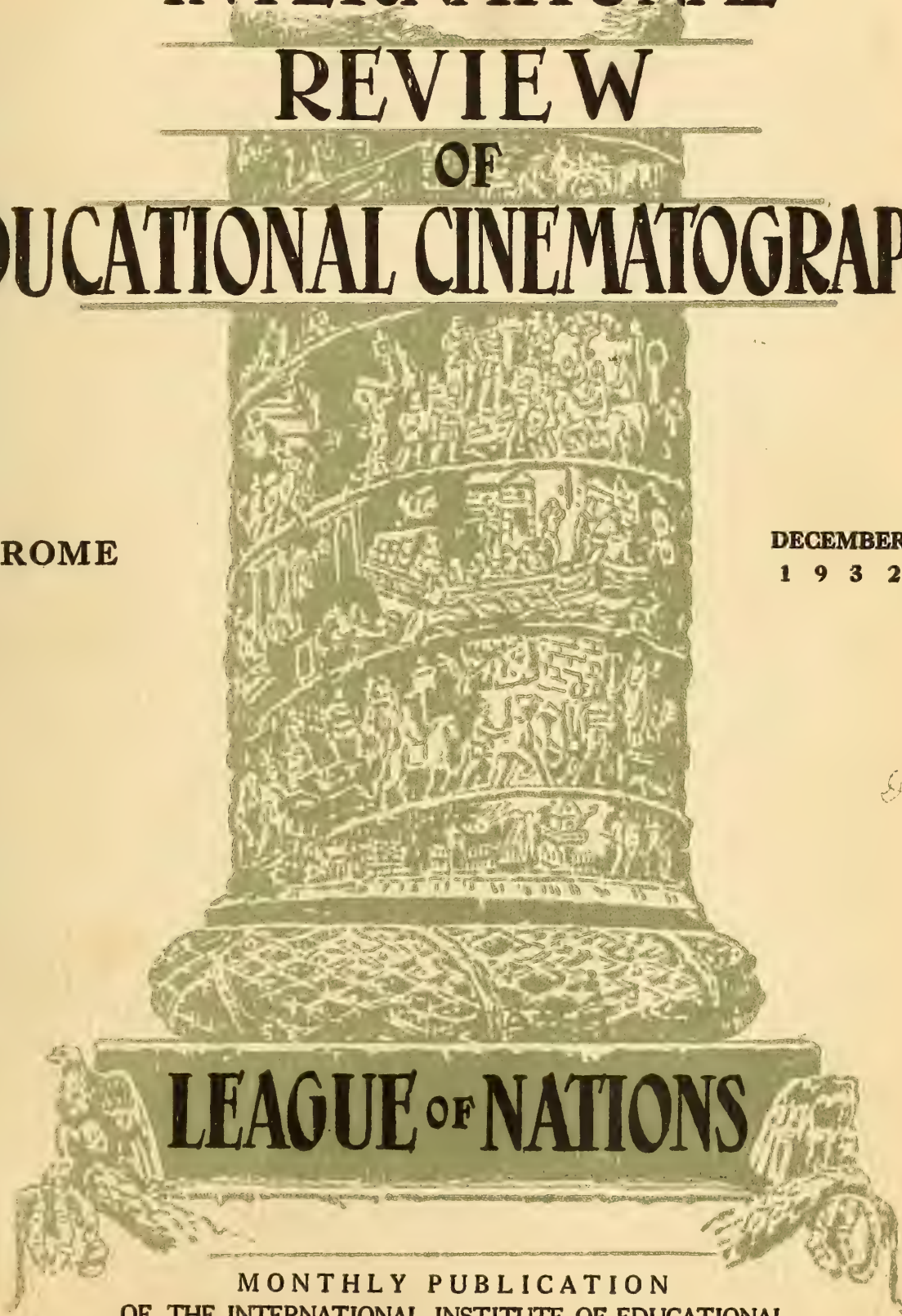
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# INTERNATIONAL REVIEW OF EDUCATIONAL CINEMATOGRAPHY

ROME

DECEMBER  
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LEAGUE<sup>OF</sup> NATIONS

MONTHLY PUBLICATION  
OF THE INTERNATIONAL INSTITUTE OF EDUCATIONAL  
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## THOMAS EDWARD FINEGAN

*With the death of Mr. Thomas Edward Finegan, which took place on November 25 at Rochester, U.S.A., the International Institute of Educational Cinematography loses one of its most eminent and authoritative governors and collaborators. We feel this great loss very deeply and sincerely, as will all who belong to the movement of which the illustrious American educationist was one of the foremost pioneers and inspirers.*

*Thomas Edward Finegan dedicated all his life to the modernization of pedagogy. Both at the Department of Education of the State of New York, where for 27 years he filled most important offices and as Superintendent of Public Instruction for the State of Pennsylvania, which post he occupied for four years, his entire activity was dominated and directed by a profound belief in the efficacy of visual education through motion pictures.*

*Thomas Edward Finegan belonged to that class of men for whom practical experience is worth any amount of lengthy speeches. This led him to carry out in the schools of 12 cities of the United States, containing 11,000 students, that remarkable inquiry on teaching by the film, the highly convincing results of which were published by him in our review.*

*When he made that inquiry he was already admirably placed to make a practical application of the principles he held in the matter of the use of the film in teaching and instruction. When the Eastman Kodak Co. decided to create its educational section, they offered the directorship to Mr. Finegan. No better choice could have been made for the post, during the occupation of which he made some 200 scholastic films, which even now circulate in all the schools of the United States and well as in those of other countries.*

*We have neither the right nor the authority to issue testimonials of merit, but we are sure to interpret the sentiment of all friends of the educational and pedagogic cinema when we say that Thomas Edward Finegan deserved well of the cause he served, the cause which we too serve silently, sometimes amid the jealousy, rancours and injustices of men who have no justification for them, men who do not belong to the ranks of the daily workers.*



## THE CINEMA AND INTERNATIONAL AMITY

By **G. Moulan.**

It may be said today that the cinema has overcome the most difficult part of its development. In the beginning it was necessary to announce its coming to all, to impose it on all the peoples, to show it not only able to understand them but to be understood of them. It had to fight against its detractors, who, in the early days, seeing only pictures of small interest flash across the screen, declared at once that the latest art was only a game fit to amuse children.

When these difficulties had been surmounted (and it took about 30 years to surpass this period and overcome one by one the obstacles placed in the way) a new complication arose in such an unforeseen manner that the cinema ran the risk of disaster at a moment when its fortune and future seemed assured. The image, which is a universal language, was about to speak, and was therefore about to lose in consequence its very first quality which more than any other had won success for it everywhere and had held out the best hopes to those who saw in this new art form the surest and most efficacious means of universal interpretation and understanding.

Up till this moment, a film, whatever its country of origin might be, could pass any and every frontier and bring to the most remote peoples a picture of the customs, mentality and civilization of the folk where it originated. It was and remained one in form, in the sense that it did not require different versions according to the country for which it was destined. Some variations were possible only in sub-titles, but these on the whole contained nothing special and only helped to stress, for the sake of the less intelligent spectators that, which the actors' mimicry was really capable of giving by itself.

By this instrument a precious universality was obtained, a species of illustrated esperanto from which the most fruitful results were to be expected both from the educational point of view and from that of international amity. What could be more suggestive or instructive than the image especially when there was movement to lend it an appearance of life? In the most ordinary comedies there was often a documentary side which it was impossible to ignore



or pass over. From the cinema we learnt, for example, that the United States which we had pictured as a vast skyscraper or an immense factory producing millions of tins of preserved food for the use of the world contained also wide-spreading, endless prairies and fields of wheat, that there were workmen there similar in everything from their mentality to their work to our own operatives, that there existed agriculturists identical with our own. We could see in the film that the men we had imagined to be wrapped up solely in their business their money and profits also possessed brains and hearts susceptible of suffering under an injustice or when ill fortune dealt them blows. We saw that the legendary businessmen were also capable of affection.

The silent film with its universal language compelled us to admit that there was little difference between the races, that good and noble hearts were to be found in every latitude, whatever might be the colour of their possessors' skins. An Indian mother weeping over her dead son was just as affecting as a French, Italian or German mother. Sorrow revealed itself with them all in the same fashion, with tears that there was no need to explain. The Chinese workman struggling to gain his keep and to maintain his family seemed to us as worthy of respect as any another worker.

Becoming in this manner well acquainted with one another, the peoples could be brought better to understand and love one another, for we must remember that we hate and avoid precisely that of which we know nothing. When the film became a talking instrument it seemed to have lost every possibility of continuing its essential function. The international film became in a moment national again, and its reach seemed bounded by the more or less restricted limits assigned to it by the language used. An English talking film would be limited to the Anglo-Saxon countries, a French talking film was only good for France and her colonies, with some openings in Belgium, Switzerland and Canada, and the whole basis of the former world market formerly open to good productions of any nationality seemed giving way.

Were we about to witness then the passing of this formidable means of penetration which science had placed at men's disposal? After 50 years of hope, at the very moment when the harvest seemed about to be gathered, would we have to abandon this magnificent instrument for bringing the peoples together, this lever which, better than the one Archimedes asked for, could lift up the world towards the heights of fraternity? Had we to admit that language given to the cinema was once again both a blessing and a curse?

There is no doubt that by becoming a talking instrument, the cinema gained in truthful effect and interest. But by increasing its reproductive capacity, it limited enormously its field of action. The question is still an open one whether or not the one thing compensated the other.

By good fortune, as often happens, the anxieties of the partisans of the film's universality as a source of fraternity among peoples met the business folk on common ground, for the latter seeing the restrictions for the market created by the new invention feared a menace of smaller profits, which was far from being to their liking. They therefore set about looking for some means which while preserving the value of the spoken word would at the same time allow the film to cross frontiers and overcome the language problem. As no universal language exists, recourse had to be made to subterfuges, and so films in various editions were made, and translations were used in the method known as *dubbing*.

But another difficulty arises here, or rather a danger. While for the silent film the translation of the sub-titles or running comment did not present exceptional difficulties and allowed variations of every kind, the translation of a dialogue lends itself to all kinds of adaptations, but can also be a fruitful source of misunderstandings. *Traduttore, traditore* says an old Italian proverb, which finds a new and not at all desirable confirmation in the talking film.

A recent example will suffice to illustrate the point. It took place in Bucharest and caused the intervention of the French Legation in Roumania. In the film *Shanghai Express* by the well known German producer Josef von Sternberg, a French officer, a Colonel if I remember right, appears. This officer, in the version shown in France is an honest if rather an insignificant individual. In the version shown in Roumania, and probably also in other countries, he becomes an unscrupulous adventurer and a thorough rascal who makes off with the regimental safe.

In my opinion there was no reason for making a diplomatic incident out of the case, because there is no doubt that dishonest officers and officials exist in France as elsewhere. If the cinema had to take every national susceptibility of this kind into immediate consideration, it would soon become impossible to produce any scenario whatever. It is always a good thing to omit mention of the nationality of the personages in similar cases. The fact has, however, its serious side, for it shows there is a hypocrisy of the cinema which we must fight against if we want to prevent incidents of this kind ruining the structure of international good will.

It is quite clear that the talking film, seeking to recover the lost universality of the silent film, must always remain *one* in its form, that is it must not show one version to one nation and another to another. A cinema that was permitted a similar licence would awaken suspicion in all spectators, and might easily cause serious misunderstandings for which it would be naturally responsible. Hypocrisy is to be condemned in this connection because it is dangerous, and because it is extremely insulting to make the audiences of a given nation applaud a work by means of a subterfuge when the very work in other versions shows that nation or its representatives in a bad light.

I am convinced that the author of the scenario of *Shanghai Express* and its producer never had any intention of offending the French army when they dressed their lying officer in French uniform. The thing however assumes a different aspect when the film is shown in French cinemas, and the author of the dialogue takes it upon himself to modify substantially the officer's character with the object of deceiving the French public.

Hypocrisy of this kind is intolerable, and a continuation of it could not fail to create within a short time in the cinema a state of suspicion that ought at any cost to be avoided. It is necessary that the spectator who sees a film made abroad is definitely convinced that the production has not been falsified and that what he sees and hears is the real film.

The talking film, if it is to be a force for international amity, must be healthy, and must avoid all those points capable of hurting national susceptibilities or causing motives for discord. It should seek rather to unite.

This, we know, is a difficult and ungrateful task, but not an impossible one. There is an endless variety of subjects which can be understood everywhere by everybody, quite apart from the question of language. Since translations seem generally unfaithful, if not actually misleading, would it not be possible to find plots which could almost if not entirely dispense with dialogue? Some films have already shown the path to be followed. *The Miners' Tragedy* and *No Man's Land*, for example, might serve as models to writers of future international film scenarios.

In my opinion, the present formula (films 100 % talking in a given language with dubbing for the other languages) can in no way be considered the formula of the future. It was obviously necessary that the talking film had to make its beginnings and to depend on local and national resources for a start, but the period of the national film would appear to be waning and there are symptoms that the public now shows an inclination to renew its contact



with the world at large and with foreign peoples, to take up once again its magnificent trips abroad and to find once again the universality of the old silent film.

Are we to suppress or dialogue then ? No, but we ought to reduce it to the strict minimum necessary for understanding the plot. We should give back to the picture, the image, its old preeminence, and only use words in the way in which sub-titles or running comment were used in the silent film. The translation or dubbing would then become child's play, and would not open the door to misunderstandings.

Since, for once in a way, the views of men who see in the cinema a potent instrument for world amity and those of the cinema businessmen happen to coincide, we may be allowed to hope that the film will regain its old international character and its direct influence on the world public. Thus we may look forward to the day when every people will have a realistic knowledge of the life of other peoples and will have but one ideal, that is to live in peace with hother nations knowing how alike their ideals are to its own.

\* \* \*

So far I have sought to limit my observations to the theatrical film, to the film, that is, which attracts the spectator through an emotional appeal. But I should also like to express my opinion of the possibilities of the educational film as a means of bringing the nations closer together. In order to avoid any possible misunderstandings, I should like to say at once that I do not mean the teaching or instructional or pedagogic film, but only the documentary film or news-reel made for adult audiences.

I do not deny, indeed I am convinced of the importance of the pedagogic film. I believe the film can be a valuable assistance to the teacher, a pedagogic instrument as useful as the book or the lecture. It has, moreover, an important task in the technical or occupational instruction of children for helping them to choose a career or trade, or improving their knowledge of the possibilities of any trade. It can be the easiest and pleasantest way of giving object lessons. Better than any book or lantern slide it can afford the pupils a thorough knowledge of the world, of the flora and fauna of any special region. It can show the customs and ways of far off peoples and the habits of any particular nation.

“What book, or description can equal this luminous teacher which through a double miracle of human science, can show children the birth,

growth and death of plants, can give them a living picture of the budding of a rose, take them trips without risk or fatigue to all the most beautiful parts of the world? What teacher can take the place of this marvel which shows us all the peoples and races of the world with their customs and essential characteristics? How except through this apparatus can we see pictures of submarine life where the marvels of life deep down in the sea are revealed to us?"

Thus wrote Gabriel de Poissière a few months ago in a very interesting and well documented article on the educational film. If I have quoted his words it is to show that I am not in the least opposed to the use of the film in the teaching sphere, and that if I do not deal with this problem it is because pretty well everything has already been said about the matter, and there is nothing worth while adding.

There is, on the contrary, a type of film which is much neglected while in reality its importance is at least equal to that of the instructional or teaching films. I refer to the social educational film, the documentary film for adults, to which I have already referred.

A large number of documentary films have been produced since the war and with the aid of the talking film we have witnessed a revival of a type of film which appeared to have gone out of favour. We have been able to enjoy half a dozen or more films on the Dark Continent as well as a number of films on polar expeditions.

Is this all the cinema can do for us? It is certainly magnificent, interesting and useful to take us into the depths of inaccessible regions, to initiate us, as the UFA scientific films do, in the mysteries of submarine plant and animal life, but I do not think this is the final and definite work of the documentary film.

There are other things to show us besides lions roaming about the African veldt, more important things than icebergs and floes in the polar regions. There is in my opinion something more beautiful than all this, and that is just life, simple life, the infinite aspects of which we can never know enough of.

It is certainly a pleasure to travel vicariously in the heart of Africa, to study the lives of the pigmies and other almost unknown races and then compare them egoistically with our own kind of existence. We learn in this way the existence of races of which we were quite ignorant, of others regarding which we had few ideas, or which we even despised. But to render this kind of film really useful, it is not enough to make pictures of far

off peoples whom we shall never see or know at close quarters. There are near us, often very near, peoples about whom we are profoundly ignorant, whom we perhaps despise only because we do not know them in their intimacy.

The task of making neighbouring peoples better known to one another offers a magnificent opportunity to the cinema, for there is an abundance of marvellous material for thousands of documentary films. Who will give us the documentary film on the Russian Soviets which must inevitably be made with perfect objectivity and truthfulness, without any kind of political passion or doctrinaire considerations? Who will tell the world the story of what Fascism has done in Italy, with impartiality and fairness, and with guarantees of that sincerity which the public has a right to expect? Who will picture for us on the film the humble but praiseworthy life of the peasant who cultivates his soil, of the operative in the factory, without introducing any of those artificial elements or touches of fantasy which destroy the value of the picture and make it difficult to distinguish the real from the artificial? Who will produce a well knit film story allowing us to perceive those differences of mentality which more than the differences of language separate races often enough living within the borders of one country? The wisdom of the Greeks urged: "Know thyself!" To which we may add: "Learn too to know others", because without a knowledge of others it is perhaps impossible to know oneself. What agent better than the cinema can take up this work of teaching us to know one another?

If this dream could be realized it would become necessary to change the formula of the documentary film. Up to now pictures of this kind have generally been either too long or too short. The first kind constrained the spectator to an excessive effort of attention, while the other kind did not succeed in creating in the spectator that state of mind without which no lesson can be usefully assimilated. Between films of 10 minutes and films of 80 minutes, there is the happy medium of 30 or 40 minutes. A normal length show could thus be given, allowing also a margin for possible additions.

Another defect of the documentary film is often its pompous and magisterial tone. In order that the documentary film be accepted and not only accepted but sought after, it must abandon its tone of permanent austerity.

In other words, it must learn to speak to the heart rather than to the head. If, for example, it is desired to illustrate how the land is cultivated in Bessarabia, the actors must express the sentiments which normally animate them; they must show their life as they really live it and not portray it under arti-



ficial forms. In this way, we shall learn not only how the farmer of Bessarabia tills the ground, but we shall enter into his intimate feelings and so we shall make a step, even though it be a small one, towards that science without which all the other sciences will never give us the universal felicity we seek : a knowledge of humanity.

In this way maybe the documentary film may become the most efficacious instrument for promoting fraternity and amity among the peoples. At any rate, it will cost nothing to make the trial.

*(Translated from the French).*

# POSSIBILITIES OF VISUAL SENSORY AIDS IN EDUCATION

By **C. F. Hoban,**

DIRECTOR OF VISUAL EDUCATION,  
PENNSYLVANIA DEPARTMENT OF PUBLIC INSTRUCTION.

*Following the note which we published under the same heading in our September number (page 831) and in which we briefly referred to the conference held at Atlantic City by the National Academy of Visual Instruction and the Visual Section of the National Education Association, Mr C. F. Hoban, director of Visual Instruction of the Public Education Department of the state of Pennsylvania has kindly sent us the following article which completes and particularizes, through personal views, the information already published regarding this important conference.*

As a preliminary to this discussion, I quote from the report of Henry S. Pritchett's Vocabulary Test which shows that the average college senior knows but sixty-one out of one hundred words in familiar use by educated people ; and in connection with Doctor Pritchett's report, the comment of one of the many newspapers that printed an analysis of his findings. " We are unable to think of any argument, " says the *Milwaukee Sentinel* " that releases college education from the responsibility of at least providing its disciples with a sufficient vocabulary to converse with men and women of ordinary culture ".

I also quote from the report given at the Minneapolis meeting by Miss Elda Merton, Assistant Superintendent of the Waukesha, Wisconsin, Public Schools. Miss Merton's data covered an investigation of the preparation of students going from elementary to junior high schools. The results showed that the children had approximately a fifty percent knowledge of the subject matter of the elementary curriculum.

My personal investigations sustain the Pritchett and Merton statements. I have tried groups with words from the elementary curriculum such as malt, skewer, latex, Nokomis, travois and found that some of the words were absolutely without meaning to those questioned, and other words only superficially known. These are but a few evidences of the prevalence of verbalism in American schools.

The cure for verbalism, in my judgment, lies in the effective use of visual-sensory aids both in the instruction and learning processes. But the effective use of visual-sensory aids in instruction requires preparation on the part of teachers so that they may know these tools of teaching, where to get them, and how to use them ; and the responsibility for this knowledge and this technique rests on the shoulders of the teacher-preparation institutions of the country.

As comprehended in modern instructional and learning procedures, visual sensory aids are those concerned with the visual, auditory, and tactile senses. These sensory

aids are regarded as essential tools of teaching and have the potential possibilities of reducing verbalism, retardation, failure to master curriculum matter, and elimination from school. Summarized, all visual-sensory aids are included in the following types ; apparatus and equipment, school journeys or field trips, objects-specimens-models, pictorial materials (flats, stereographs, slides, film-slides, films), and the miscellaneous group such as dramatization, exhibit, pageant, etc.

The values of visual-sensory aids in the instructional and learning processes have been definitely established through scientific investigation. During the past year, it has been my privilege to have had close contact with a research student from Duke University, who, fired with a desire to carry out the plea of the director of his graduate work, Doctor W. A. Brownell, to do something worth while, something constructive, something that will contribute to educational procedure, made a critical analysis of all known experimental studies in the field of visual education. Every major experiment in this and foreign countries, and all theses in the graduate schools of the United States — a total of more than one hundred — were thoroughly studied. The analysis reveals reliable testimony that the proper use of visual-sensory materials : increases initial learning, effects an economy of time in learning, increases permanence of learning, aids in teaching backward children, motivates learning by increasing — interest, attention, self-activity, voluntary reading and classroom participation.

The frequency of these outcomes — which range from not fewer than three to more than twenty — is eloquent testimony of the possibilities of visual-sensory aids in education ; and right here is a challenge to every superintendent and supervising official in this country. Instruction in the schools of our country can be improved by teacher preparation in these techniques and attention to the use of these materials on the part of supervisory officers.

No school official will deny that apparatus and equipment are essential classroom tools, and that teachers should know the minimum amount of standard equipment and apparatus necessary for satisfactory outcomes in the respective subjects and school activities. This knowledge is very important from the economic and professional viewpoints. My own experience with fifty-four teacher groups — ranging in number from fifty to eighteen hundred — during the past two years, is that a very small percentage of the teachers know standards for evaluating materials and the minimum amount of standard equipment necessary.

The school journey or field trip is a rich and valuable medium for instruction and learning. Grinstead, as a result of the outcomes of his experimental studies, gives the following illuminating conclusions :

Properly conducted school journeys :—

1. Bring about an increased interest in school work and a sustained interest in the topic studied.

2. Assist the pupil's comprehension

3. Clarify principles

4. Help children to organize their knowledge

5. Develop constructive thinking

6. Stimulate interest in natural and man-made things and situations

7. Help pupils to find themselves



8. Constitute a cooperative enterprise

9. Blend school life with the outside world

10. Enable or compel a teacher to conduct a more logical and orderly recitation.

Reports from education departments in foreign countries sustain these conclusions. Great Britain, progressive European countries, and Japan make the school journey central in their educational procedure. Local journeys are a definite part of their school schedules. Long journeys are encouraged in England, Germany, Sweden, Italy, Czechoslovakia. Two cities in this last progressive republic — Prague and Brno — have specially built buses to take crippled children on educational trips. The Japan Department of Education reports that local school journeys are used regularly by elementary and secondary schools. Longer or distant journeys are made at least once and sometimes twice a year.

What has been cited is convincing evidence of the possibilities of this medium of instruction. The United States could consistently pluck a leaf from the notebooks of foreign countries so far as school journey procedure is concerned. May I say that as a superintendent of schools I would expect every teacher not only to know how to organize, conduct and check a school journey or field trip, but would expect them to make it a part of the school procedure.

Equally valuable and closely related to school journeys and field trips is the effective use of objects-specimens-models and museum lessons. More than a half dozen of the experiments examined testify to the worth of this type of visual aid and the museum as an asset to school work. Especially significant is the extent to which the group of lowest mentality children profit through the use of object-specimen-model materials and visits to museums. Objects-specimens-models provide, for instruction, realistic and concrete elements. They enable pupils to see and handle materials which are being discussed, thus revealing such characteristics as three dimensions, coloring, weight, texture, etc. By object is meant the thing itself; specimen means a part of the thing — as for example, a piece of coal, wood, clothing, etc.; model, a replica or representation in miniature.

Museums, and they are becoming increasingly accessible to teachers and children, have a wealth of material that, if used, will enrich and vitalize subject matter. Closer cooperation between school people and museum officials will make these materials available to schools in the areas served. There is a growing feeling that schools should have their own collections of object-specimen-model materials and they can be assembled and made useful to practically every subject in the curriculum. There are limitless opportunities in this respect in the fields of geography, history, and science. Again I would expect teachers to know the sources of these materials, how to assemble and house them, and an effective technique for their use when occasion demands.

We can profit by the practices of foreign countries, where school journeys and museums are inter-related. In these countries, wherever museums are within reach of the schools, they are used frequently and fruitfully.

No comment is necessary regarding the values of pictorial materials since they are so well known and so widely used. I strongly suggest that the school people of the country become familiar with the twenty or more experiments that have been conducted with stereographs, slides, and films. Pictures tell a story more graphically and

tersely than words. They bring the world and its activities to the child. In my work with school groups, I find few teachers who are in possession of definite standards for evaluating pictorial materials. To use pictorial materials effectively in instruction requires that teachers know standards of evaluation, guiding principles for their use, their adaptation and relationship to the curriculum, and when and how to use them. Untold damage has resulted through a lack of this knowledge. It is highly proper at this point to suggest that the great guiding principle for the use of visual-sensory materials is that of justification. This principle should be impressed vividly upon the mind of every person engaged in the instruction of children.

Radio is here and has a place on this evening's program. That precludes any discussion of the subject by me. Radio-vision belongs to the visual-sensory field. Its development thus far has been very interesting. I am referring particularly to what has been accomplished in the fields of geography, history, literature, mathematics, music, and science.

From the standpoint of enriching, vitalizing, and improving the quality of instruction, the possibilities of visual-sensory aids are very great. The achievement of these possibilities rests entirely with the teacher-preparation institutions and the school supervisory officers of our country.

As I approach the conclusion of this discussion, I call the attention of the presidents of teacher preparation institutions and the superintendents of schools of the country to the following four declarations made in Washington in February when the National Academy of Visual Instruction and the Department of Visual Instruction of the National Education Association were merged :—

1. Experimental studies, research and surveys have revealed definite and important values for visual-sensory aids.
2. A knowledge of these visual-sensory aids and a technique for their use require special preparation.
3. The contribution that visual-sensory aids make to improved instruction justifies a requirement that every teacher in training in the public schools of the United States take a laboratory course in visual-sensory aids.
4. Some means should be developed to train teachers in service in this course.

These are sound constructive declarations. The consensus of opinion of students of this subject is that combination of visual-sensory aids courses, visual aids in history, visual aids in science, etc. — is a great mistake since such a procedure results in much confusion and duplication of effort. The feeling prevails that the core curriculum of a visual-sensory aids course should consist of the following elements common to practically all subjects ; research; historial background; psychological aspects and verbalism ; projectors and projection ; school journeys ; objects-specimens-models and museum procedure ; pictorial materials ; photography — still and motion picture camera technique ; blackboard and bulletin-board technique ; administering and budgeting visual materials ; radio-vision ; bibliography.

I am absolutely in accord with this thought. I believe this core material should be the initial course in visual-sensory aids and that it should be mandatory. Surely no educator would defend repeating these common elements and techniques in art, English, geography, health, history, mathematics, music and science. It is my firm

conviction that next to educational psychology, this visual-sensory aids course possesses greater value, from the instructional and leaning viewpoints, than any other professional course in education.

It may be of interest to the National Education Association's members to know that Pennsylvania's Superintendent of Public Instruction is an enthusiastic believer in the possibilities of visual-sensory aids. I commend his viewpoint to the other State Superintendents of the country. Pennsylvania's Board of Teacher College Presidents has made a visual-sensory aids course mandatory in all the State-owned teacher preparation institutions of our Commonwealth. I commend their action to the teacher college presidents of the country.

The slogan of this meeting is "Looking Ahead in Education". The values of visual-sensory aids as revealed in scientific studies and practice have been pointed out. I recommend to the teachers of our country a wider use of school journeys and of objects-specimens-models in instructional procedures.

If a course in visual-sensory aids be made mandatory on the part of every person preparing to teach in the schools of the nation; if superintendents of schools will encourage teachers in service to take such a course — either in extension or at summer schools; and if visual-sensory aids be used effectively in the school rooms of America, I predict that the next years will witness one of the greatest contributions to the improvement of instruction that has ever been made in the history of our country.



# THE TEACHING OF LANGUAGES BY THE TALKING FILM

By **Prof. Fry,**

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*In publishing this short article, we do not think we shall be accused of over-emphasizing the subject treated by Madame Juer Marbach now appearing in the form of a study in this review. We publish the following note all the more willingly because Mr. Fry sent it us before he could have seen Madame Marbach's series of articles, but it is clear that there is a certain identity of views between the following brief note and the longer study. We think that Mr. Fry's remarks will tend to increase the interest and usefulness of the articles which Madame Juer Marbach is writing in collaboration with the I. I. E. C. For this reason we thank Mr. Fry for sending us his note.*

Before engaging in an explanation of the importance of the sound and talking film for teaching foreign languages it will be necessary to define to some extent what should be understood by "teaching languages" and what by the word "language" itself.

Every nation employs in daily use at least two languages. There is first the spoken language which consists of utterances of sounds used to create in the hearer's mind a mental picture similar to that which the speaker has in his mind or to bring into activity in the listener's mind a thought or thoughts like those passing through the speaker's mind at the moment.

Secondly, we have the written language, which is a collection of certain recognized signs, eventually constituting symbols called words, which represent the sounds the speaker would use to convey his thoughts to another person.

The direct association of a mind-picture with corresponding sounds, either imaginary or in a conception of sound symbols in a certain language is the origin of the much used erroneous phrase "thinking in a language". We can think of the sounds or even of the symbols employed to express these sounds in writing, but the thinking itself even of the sounds or symbols is merely the production of a mental picture.

The teaching of languages must necessarily be based on this fundamental truth. Not to admit it would mean that a deaf or illiterate person would be unable to think at all.

\* \* \*

Language, accent, pronunciation, dialect and slang therefore are merely different names for any code which has developed naturally among people and by means of which two or more persons are able to evoke by inter-communication similar if not precisely the same kind of mind pictures.

\* \* \*

No human being possesses or will ever possess the power and capacity to create in the mind of another person to whom the sound symbols and sounds employed are quite foreign, a mental picture which will compare in detail, faithfulness distinctness and precision with what the film can do. The artist can at the most portray persons, animals and objects, that is *nouns*. He can also picture to some extent the beauty or ugliness of these objects, that is, with *adjectives*, but when movement is to be expressed, that is when he must use *verbs*, his efforts become ineffective and futile. The author can describe to us in pages of print the things visualized by his imagination, but there is little doubt that the mind pictures created in the author's brain and those aroused in the reader's are considerably different. Only the actor is in a position to render every phase and movement of life truthfully, just as he too is capable of producing perfect sound, but we cannot expect to convert the school into a stage, and even then we should require the assistance of the talking film to record the actor's words.

Naturally the question of the use of the direct method in teaching languages arises. Let us admit honestly that the teacher who employs it limits himself severely. His tuition becomes a poor attempt when compared to the possibilities that may be realized through the talking film. Personal talent and the gift for teaching may, of course, render one teacher more successful than another.

\* \* \*

Until recently it had been generally accepted that in teaching languages it was not the mind picture or the thought itself which was of vital importance, but the sounds which the student already knew and employed through his native tongue. After what we have already briefly said, it will be readily understood that this method known as the translation method, necessitates working backwards instead of forwards, which latter is more natural. The translation method also creates unwarranted and undesirable difficulties. The student's concentration, both oral and aural, is constantly being diverted from the foreign language he is endeavouring to acquire by the interfering influence of the sounds of his mother tongue which has to be used to evoke similar or corresponding mind pictures among the members of the class. The moment the student hears the familiar sounds of his native tongue his mind is flooded with corresponding mental images. The echo of the familiar sounds in the mind and the minute spontaneous construction of the mind-picture obliterate almost at once the weaker and much less familiar sounds of the new language which it is the aim of the teacher to impart.

The paramount importance of the sound and talking film must impress itself on us when we consider the teaching of languages in its proper relation. The film can render every conceivable mind picture perfectly. It does more. It excludes the possibility of an imperfect conception in the mind of any of the students, which is a matter of vital importance. It permits, moreover, the faithful reproduction of every object, making the translation of nouns superfluous. It can weave the use of verbs into movements and action, and can avoid the danger of misunderstandings when dealing with abstract mat-

ters. It will end by simplifying grammar to such an extent that grammar will eventually take its right and proper place in the teaching of languages.

Every sound contained in any language can be faithfully reproduced by the talking film, and every position of the lips or tongue can be shown on the film. Accents and the diversity of dialects can be disregarded, which is not true of the methods in use today. No human voice can maintain the impressive strength of the sound film, and no teacher can instruct his pupils with the same untiring regularity and perfection as the reproduced voice. No teacher, not even the best will ever be in a position to make such a universal appeal as the talking film. Eventually, pupils learning a foreign language through the agency of the talking film and through the auditory, visual, tactile and motile senses ought to be able to reach an efficiency of 100 per cent.

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# Teachers and the Cinema

## THE EDUCATIONAL FUNCTION OF THE CINEMA

By EMILIA FORMIGGINI SANTAMARIA.

I propose to divide the discussion of the argument into two parts: the educative influence of the cinema and didactic utility of the film, implicitly distinguishing the two kinds of projection: free projections sought after spontaneously by children (theatrical films) and the scholastic film pure and simple.

### I.

I should like to say first of all that my own personal observations and inquiries made in connection with the matter in my own classes (upper courses of the Rome Normal Institute) have only confirmed the conviction, common to me as to the majority of modern pedagogues, that every individual takes from outside of him that which his spiritual requirements have need of. During the early period of life these requirements are satisfied with the family surroundings. Therefore we can only speak of the educational influence of the cinema in so far as it can cooperate with what is spontaneous in the child. The fact that almost all adolescents prefer touching or sentimental films and those of an historical character imbued with a strong love or sacrifice motive (films of the *Trafalgar* type) while children up to fifteen welcome adventure and comic films shows that it is the state of mind which guides the choice in spectacles, and not the type of film seen time after time which gives a certain directive influence to the spirit. If we admit this, it becomes clear that police and detective films will not have the power to lead a child to become a thief or to make him engage in fraud or cruelty, if he has been brought up in a respectable family and is a lad of character. Similarly films which

exhibit generous acts and men or women devoted to work do not convert the egoist or the vagabond to better ways.

Films, however, can strengthen the inclination of anyone whose state of mind already turns in a certain direction. Therefore films which give minute descriptions of acts against property or give details of forms of sensuality are entirely reprehensible inasmuch as they render more concrete already existing predispositions towards evil.

My girl students are enthusiastic about the cinema, which constitutes for them, together with novels, almost their only amusement. These young girls, already accustomed to introspection, when asked if the cinema had any effect on their characters, denied practically unanimously that the pictures had any great influence on them. Only in two particulars a certain number of pupils admitted a durable effect produced by the films: an accentuation of the tendency to day-dream and — among the more timid of them — an increased sense of terror of solitude and darkness after having witnessed terrifying films. In respect of other aspects of the cinema, my girls have declared that films certainly make a lively impression on them, but an impression of so fugitive a nature that it is practically effaced the day after. They state that the case is the same for their young brothers. The boys, for instance, are enthusiastic about Tom Mix, and may be they are a little more restive the day after having seen him on the screen, and they talk about wanting to be cowboys, but in a few days they do not think any more about the matter.

Since, generally speaking, sentiment occupies the thoughts of young girls and

adventure the minds of boys, it would appear a good thing to prepare different films for them both in keeping with their fancy and inclination. Since sentiment is an admirable thing, provided that it is restrained, virile and disciplined by reason, one ought not to let young girls see only love story films, or films treating of overwhelming passion, exalting the gift of oneself even to point of sacrificing honour for the loved man, or films, in which mothers abandon their children for love of a man, films in short which make sexual love the supreme ideal in life. On the other hand, the sentiment of maternity which awakens such profound echos in women ought to play a great part in films for girls. They should be shown pictures, for instance, illustrating the struggle of the woman, who, deceived by her husband, triumphs over herself by renouncing love, because she remembers that without her her children will grow up unhappy and perhaps wicked. Other suitable subjects are: the deceived young girl who tears the image of the unworthy man from her heart and dedicates her life to others, giving and receiving more love than she could ever find in the narrow circle of a family, acts of heroism by wives and mothers, historical films where the most famous women of our *risorgimento* are portrayed, women supporters of and martyrs for ideas (French revolution or Christian martyrs).

As for the boys who are naturally fond of adventure, it should not be difficult to substitute for fantastic and frenzied crime stories tales of explorations, polar expeditions, mountain climbing pictures and films of a romantic character in which a certain moral sense and dignity are present. Heroic legendary stories might usefully be filmed too.

For the children who delight in comic films and enjoy slapstick and animated drawings we must make a different type of comic film, providing a more intelligent kind of laugh, which does not only hope to extract laughter from somersaults and antics. Why not film some of the old stories, though not the terrifying ones? There would be plenty of opportunity for creating hearty

and healthy laughs. Trained animals might also prove to be an interesting subject for films, especially as children are immensely interested in all animals up to the age of ten or twelve. For children of ten or so, it would be an excellent idea to film episodes which have interested and delighted them in their reading (for example the stories of *De Amicis*). Such cinema reproductions ought, however, to be made with proper understanding of the author's spirit and also that of the children, so that no repetition of the *Piccolo patriota padovano* may occur. In this instance, a charming Italian lad, full of patriotic sentiment and always ready to defend his country's cause was turned into a character who continually exaggerated his patriotic feelings to the point of making them unconvincing.

The admirable idea of the Italian government LUCE Institute of reserving certain hours on certain days in certain cinemas for children's films has unfortunately not produced the good results that were to be expected. In my opinion, the lack of success may be attributed to two reasons: first the rather too scientific nature of the films chosen for projection and consequently a lack of appeal to the children and, secondly, when the mothers take their children to the cinema they are more concerned with enjoying themselves than with thinking about the educational effect of the film on their offspring. Anyone can convince himself of the truth of this by observing the large number of children present in the cinemas when sensational love story films or risky farces are being shown.

If it is desired that children and young people go to see cinema shows intended for them, we must make films which will really attract them and seriously impose the veto on shows unsuitable for minors. By films unsuitable for minors one must understand scenes in which men are shown as victims of a passion, whatever it may be, whether culpable or not, scenes of luxury life, or a life without meaning and purpose. Some years ago I saw in Hungary a notice outside



a cinema announcing "Children under 16 admitted". The result was that the young people who were kept away from the majority of other cinemas, flocked to this one, and brought their parents with them.

## II.

In teaching, the cinema has really opened a new era. Certain ideas of natural objects and customs which the diligent teacher sought to impart to his scholars by appealing to their imagination and assisting it with postcards, illustrated books, and plastic models can now be taught and illustrated by the film in all their naturalness.

This does not mean, however, that this didactic aid either can or ought to be substituted entirely for reality. First of all, because the pictorial images have little duration and vanish as rapidly as they appear, and secondly because the interest deriving from the actual object in life is a different thing altogether, as, for instance, a walk in the country or a visit to a museum. More than one sense is appealed to here, and the number of spiritual impressions is greater. But in those cases where it is impossible to place the students in direct contact with objects, the aid of the cinema is most precious. Especially is this so for geography in the wide sense of the word (anthropogeography) and for natural science. It would be an excellent thing for teaching history if films existed reproducing episodes of great historical events. For physical sciences, on the other hand, in view of the inevitable rapidity with which experiments are shown on the film and the lack of the depth dimension and colour, the results are not important.

A real life experiment, even if made with modest means and equipment by the teacher and the professor, which is slowly developed before the eyes of the students and in which indeed they can participate is worth more than a difficult, complicated and elaborate experiment shown on the screen.

With regard to the procedure to be adopt-

ed, the teacher's comment — when the film can be stopped — is better than any subtitles, especially for the elementary classes, because the teacher's remarks are addressed precisely to those pupils who already possess that amount of knowledge — as the master knows — which will enable them to grasp what is being illustrated.

Subtitles, on the contrary, are addressed to a general type of pupil and presuppose knowledge, ideas and capacity for understanding which may be beyond the power of the pupils in each special case.

I am not arguing for the abolition of subtitles. I only want to say that one must not count too much on them. The master's commentary will always be the safest explanatory method. Commentary does not, however, mean explanation. The latter should be slow, it ought to be connected with the preceding lessons, and it ought to prepare future knowledge. It ought to coordinate learning in a whole and make the class participate, through individual efforts in the acquisition of knowledge. Explanation should not be given during the course of a projection. At what moment then ought the explanation to be given? In our opinion, it should be given before the film, for if it is given after, it will happen that the teacher will refer to parts of the film that have not been grasped by the pupils. Moreover, if some memory of the film is to remain in the pupil's minds, there must already be in their minds some points of contact with what they see on the film.

In consequence, the film should not be a partial substitute for the lesson, but a complementary part of it. The lesson, given with the ordinary didactic means and accompanied, if needs be by lectures, will find in the film projection its most perfect and agreeable ally.

During the showing of the film the teacher can recall to the pupils' memory ideas previously imparted to them, and attract their attention to certain details, or illustrate certain passages of their text books.



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## LANGUAGE TEACHING AND THE TALKING FILM

### PHONETICS

... « especially so, since we are dealing with the essential principle, that the senses are to be found in the muscles ».

S. STRICKER.

*Studien über die Sprachvorstellung*, Vienna 1880.

We should like everyone to take note of this quotation and to remember above all other things that sound dwells in the muscles, and consequently the action of the muscles and their movements are indispensable for the emission of sound.

A movement is really quite an easy thing to describe in a film. The foregoing quotation, moreover, leads us to the conclusion that the person who is desirous to learn to make new sounds must learn beforehand to study the activity of the muscles which produce such sounds. We should like to insist on the fact that in our teaching of phonetics it is an essential part of our programme to support the thesis based on the intimate character of sound emission : that the hearing without the sight is incomplete. This idea, which I propose to develop methodically later dates from a work of the XIXth century by Stricker. In Schumann's volume on " Teaching French " published in 1896, phonetics form the object of a methodical study. In France as a result of the impulse given to such works by the celebrated physiologist Maray, the interest for phonetic studies has increased in intensity.

It is not within the scope of our work to outline the history of this scientific movement, because we do not propose to go into the practical consequences of this work or to consider those teachers who have shown a certain hostility towards phonetics, indicating thereby a lack of interest for everything connected with languages. Notwithstanding this, our method has nothing to fear from this negative attitude since we wish especially to take account of the practical results at which our pupils are aiming.

From the foregoing it may be argued that if there does not exist a language *in abstract* neither can an abstract pronunciation be said to exist. In order to be as precise as possible in our choice of terms, we will say that the purpose of this chapter is to teach how to pronounce well. Mauthner states that there is no such thing theoretically as a good pronunciation and that it is not possible to answer the question : „ What is a good pronunciation ? " (1) From our point of view, this remark is certainly correct, but it constitutes at the same time an obstacle, just in the way a philosophical discussion

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(1) *Op. cit.*, Vol. 2, page 156.

as to what the attention is might do. There are pronunciations which can be considered pure, beautiful and expressive which we endeavour to select for our teaching methods.

For this reason it is especially necessary that students should be in a position to appreciate exactly the pronunciation offered them as an example. Numerous sciences are concerned with problems of hearing. It will therefore suffice to make some general considerations on listening to foreign languages.

Stricker in his book speaks of the dominant theory which considers articulated sounds, syllables and words as sound images. The sole purpose of his work is to demolish this doctrine which has long since disappeared from the scientific field, and is only accepted in certain cases by persons not conversant with the facts.

The man who begins the study of a foreign language, and is not at the same time a philologist, has the clear sensation that he must listen as much as possible. He is right in theory, but he forgets the fact that he ought also to see as much as possible. Good teachers seek to draw their pupils' attentions to this point, but it happens often enough that a teacher is not in a position to carry out this work as well as a talking film. Mauthner takes Stricker's principles as a starting-point, but goes much further than the former when he states that the comparative formula — *to listen (understand) to speak* — is in no way a paradox but rather a precise and scientific notion based on the peculiarities of the human organism.

In connection with this what is the explanation of the fact that many people, in fact probably the large majority, almost always end by coughing when addressed by a person with a hoarse voice? What again is the explanation of the fact that it is the most practised readers who miss the greatest number of misprints when correcting proofs, while the most trifling error in pronunciation is infallibly corrected. This depends on the fact that when we listen to someone, especially if we listen attentively, our talking muscles work in sympathy with the person who is really speaking. The printed word never talks to us, but physiologically speaking, we speak when reading mentally. When someone talks to us, two individuals, as a matter of fact speak: that is our interlocutor and ourselves; the first audibly, ourselves in a voice that is not perceptible. As long as harmony reigns in this species of duet, nothing offends our senses, but if our interlocutor who is speaking aloud makes a mistake, we feel at once in an unpleasant manner a shock in our vocal apparatus. This is the reason why listening to a fine speech affords us a distinct pleasure. It produces in us a psychical exchange of emotions which hardly comes within the domain of consciousness, but is nevertheless real in as much as we are almost convinced that we have ourselves delivered the speech. (This opens up a new field for us regarding the so called *lies* of temperamental men and children). It is unnecessary to add that the same principle obtains when we have to deal with an orator who does nothing but stammer or fall into painful contradictions.

These observations are important in considering our method, because we may make the natural deduction that we should use our mother tongue as little as possible. We must therefore keep to the so called direct method. It is evident that an over frequent changing from the mother tongue to the foreign language being taught or viceversa cannot but help to tire the pupil's ear and tend towards confusion. This changing of sounds and tonality may lead to the pupil abandoning his hearing almost entirely to the sounds of his mother tongue.



Scientists who have engaged in phonetics have always maintained that the phenomenon of hearing is extremely complex and is capable of leading us into quite as many errors as the sense of sight. It has also been realized that often enough our deficient sense of hearing a tongue which is not our own may depend on certain elemental phonetic laws. We may find here possibly the explanation of that peculiar deafness to certain sounds not contained in the mother tongue. Sievers mentioned the fact as far back as 1885 (1). I have been able, however, to observe among my pupils that this relative deafness to certain sounds is counterbalanced by an extreme sensibility for other sounds. Here is an example. Two Frenchmen who had little natural disposition for studying languages listened to me with much attention when I pronounced the word "acht". I made them write the word which they had heard, and they wrote "archt". After a number of careful experiments, I came to the conclusion myself that something which had an "r" sound could be heard between the "a" and the "ch". There is no doubt that in this case the two foreigners had heard too well. Something of the same kind took place with the word "zehn". I tried to pronounce it with a clear long "e", but my listeners heard and repronounced it as "zeihn". It can be said that they intuitively felt the future developments of the language. As is well known, the Latin word "stella" contains a long "e". This long "e" has given rise slowly through the various subsequent languages to the following developments: "steile" "esteile" "estoile" which has led in turn to the modern French word *étoile*. These examples of ultra-sensitive or defective pronunciation on the part of foreigners ought to warn us against the fallibility of our hearing. When we deal with combinations of sounds that are unusual in the mother language of our students, it is necessary to begin the study visually while the physical muscular difficulties to which the words in question may expose the scholars should be pointed out. The students will in this way be able to render their listening conscious and therefore more exact.

A very expressive popular saying speaks of "reading the words on the lips". The teacher often enough invites his pupils to read the words from his lips, but he can never be as effective for this purpose as a talking film, and must also fight against an obstacle which can, however, be eliminated without much difficulty. A teacher must teach through his personality.

This is inevitable and presents undoubtedly certain advantages such as observation of the master's movements and mimicry. But when it becomes a question of lipreading, it is certainly better from the methodological point of view to concentrate the student's entire attention on the mouth and vocal apparatus. The talking film can yield these results, because when it is necessary to allow certain sounds or combinations of sounds to be heard, the head or the mouth only of the speaker can be shown in close-ups. All the lighting and all the attention will be focussed on the mouth that speaks. If we also use slow motion projection in our demonstrations, we shall obtain notable results from the pedagogic point of view. The suggestive power and imitative stimulus obtained from pictures of this kind is much greater than is supposed. I have seen during the courses in phonetics at the University of Paris silent films which convinced me of the great impression they made on the public.

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(1) SIEVERS. *Grundzüge der Phonetik*, p. 7.

A word or two may now be said about the teaching of languages by radio. A considerable number of persons condemn this method of teaching altogether because it does not allow of lip-reading the teacher's words or seeing his mouth. It may be granted that there is a disadvantage here, but it is only an apparent one. I have often had occasion to observe that language communicated by means of the radio, when the teacher is a suitable person, exercises such suggestion that any pupil possessing even the minimum of hearing and fantasy sees in some sort of way the mouth that speaks. It need hardly be insisted on that the film which shows a close-up of the mouth of such a size that it seems to be alive offers superior advantages.

We will now show by means of some examples how we understand the teaching of phonetics. What follows should only be considered in a general illustrative way, for it is not our intention to deal with the teaching of any particular language or with students having any particular mother tongue. In every case, whatever language is being taught, the sounds in the foreign tongue which have the closest affinity with other sounds in the mother tongue should be used to commence with.

The students should commence with the pronunciation of the consonants, not because they are more difficult to learn, but because it is necessary to know their importance in the language. Attention should be drawn to the fact that every word, even those which apparently begin with a vowel really begins with a consonant produced through the explosive sound of the vocal cords. The Greeks, who felt nature much more than we do, and had a profound knowledge of language, indicated the initial consonant in their writings with the *spiritus lenis*. Great orators and elocution teachers have always recognized this fact. The Belgian poet Legouv   calls the consonant the armour of the word. When we impress on our pupils the necessity of pronouncing the consonants as exactly as possible, and even exaggerating them to begin with we ought at the same time to point out to them their importance and stress the fact that especially at the end of words when the speaker's voice drops in tone, the consonants sound less clearly also. It will become necessary then in making talking films for use in our method to attenuate this fault as much as possible. Thus, for example, I remember a case of a girl student who understood very well but who heard "Aten" when I was certain I had said "Atem".

I will now give some examples of the method used by Albert Liebmann for making stammering children pronounce the consonants and combinations of consonants.

It is of small importance that Liebmann's pupils were stammerers, that is to say abnormal subjects, because the person learning a tongue foreign to him or her does not behave in at all a normal way, as will easily be recognized if we make a Japanese pronounce the letter "u" for example.

Liebmann states that with regard to the correct pronunciation of "f", "w", and "sch", that the "f" and the "w" can easily be obtained by placing the lower lip against the upper incisor teeth and inhaling strongly in this position. To get the "sch" sound the upper jaw should be pushed out and the lips pressed in trumpet shape. When the child breathes out strongly, the tongue withdraws from the lower teeth, allowing the "sch" sound to come forth. (1)

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(1) ALBERT LIEBMANN. *Stotternde Kinder*, p. 80.



It may be added that we have numerous possibilities of demonstrating the exact pronunciation of sounds. One of them consists in showing the speech it is desired to teach with slow motion pictures of the mouth in enlarged close-ups. A second way lies in a demonstration of the sounds with a talking film. A third method is animated drawings accompanied by the pronunciation of the desired sound. This latter system is useful for showing the working of the larynx which an individual cannot examine in his own body.

With regard to the pronunciation of the German group of "ch" sounds which are always difficult, as for example in the word "Ich", Liebmann states in another work of his, entitled "*Die Sprachstörungen geistig zurückgebliebener Kinder*" (page 18): "I have been able easily to obtain it (*Ich*) making the pupils turn the point of the tongue to the back of the mouth and then breathing out strongly. In this case it is useful to show a representation of an animated head. Stricker's studies on this point are very precious because they depend on precise observations made by himself.

With regard to the consonants, *p*, *b*, and *m*, for example, he writes: "For the letter *m*, the seat of sensation is in the anterior part of the lip which is covered with skin. For the letter *p*, the sensation is in the back part of the lip which is covered with mucous membrane, while for the letter *b*, the seat of sensation lies in an intermediate position at the point, that is, where the upper and lower lips meet when the mouth is closed in a normal manner. "When these sounds, *p*, *b*, *m* give rise to difficulties, a demonstration of the position of the lips should be given slowly, and will certainly be more efficacious than a simple lesson through the hearing.

Through personal observations, Stricker has determined very exactly the difference between *d* and *t*. "The movement of the tongue in pronouncing the *d* not only differs, in my opinion, from the tongue's action in the letter *t* in the degree of force with which the tongue is placed between the teeth. The letter *t* requires the action of a larger portion of the tongue than *d*. Moreover, the tongue is placed in quite a different position for *t* and *d*. It is, however, very difficult to observe clearly the various positions and forms of the tongue.

In *Rivista di Fonetica* (1) Zünd-Burguet describes an invention of his which has this particular object in view. He calls it the "Tongue Guide". We do not doubt the value of this invention, but we cannot devote more space to it because it could only be utilized for the instruction of a single pupil or a small group of pupils and could not be of service to large groups of persons.

We should like to draw the reader's attention to some other considerations. It is very essential to take care that at the beginning of the teaching a number of difficult sounds and combinations of sounds almost impossible to repeat do not perplex the pupil. Anyone who tries to make a Frenchman of medium culture repeat too rapidly words like *Fenster* or *Bleistift*, will see at once what difficulties he is creating. Thus the first lesson of the Berlitz method, which begins for all languages with the meaning of the word *pencil* is a grave error.

In pronouncing the letter *z*, care must be taken that the pupils do not simply understand *t*. The letter *z* in fact is *t* plus *s*. I have dictated the word *kurz* to a French

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(1) *Rivista di Fonetica*, 1929, Vol. VI, page 41 et seq.



lady, and she repeated *kurt*, moreover writing the word in the same way, thus showing she had not perceived the *s* followed by a *t*.

The study of the German *ch* offers the greatest difficulties to almost all foreigners, because many pupils are inclined to omit or slur over difficult sounds. They say *nit* for *nicht* and *I* for *Ich*. An animated drawing will show how in the pronunciation of these sounds the tongue rests against the lower teeth and is arched strongly about the middle.

The same attention and exactness are evidently just as necessary for the vowels as for the consonants. If institutes of Phonetics were interested in these problems, some form of collaboration would be possible and desirable. Since every phonetic institute would like to have a description of the spoken sounds, both as regards the correct pronunciation and false pronunciations, could not this bond of common interests be transformed into some effective form of collaboration?

Our observations on the vowels, like our earlier remarks on the consonants must only be considered a simple indication of what may be done along these lines.

Liebmann (1) says: "I have derived *o* from *ou*, making the children increase the roundness of the opening of their mouths in pronouncing the *ou* sound until a maximum aperture suitable for the *ü* sound was reached. The [vowel *e* can be derived from *i* by teaching the children to separate the two lines of teeth a little more than in making the *i* sound. I have taught children the *u* sound, making them pronounce *i* and then rounding the lips as in *ou*. These hints may prove very useful, because every time we start from a determined vowel in one language to learn another, we must know the pronunciation of a vowel capable of acting, according to Liebmann's method, as a starting-point for other vowels.

Schmidt, speaking of the nasal *e* of the French alphabet says (2): "In teaching beginners who speak slowly, articulating every word, it will be necessary to pronounce each silent *e* not definitely elided by the subsequent letter. Later, when the students learn to speak in a normal way they will correct their pronunciation themselves. It is quite easy to allow the difference between rapid and slow speech to be appreciated by using the slow motion projection. With regard to difficult nasal sounds..." in order to teach the pupils to pronounce the nasal sounds correctly, we must point out to them that after the pronunciation [of a nasal vowel the mouth must remain for an instant completely immobile as any movement is capable of spoiling the pronunciation".

There is no doubt that a well trained teacher can demonstrate this to his pupils, but may we not ask, how many well trained teachers exist? And could even the best trained of them make as effective a demonstration as the film?

Stricker draws our attention especially to the explanation of the vowels. (3): "The sounds in *a* are the first which the child pronounces and the last that remain to sick people afflicted with paralysis who lose bit by bit the power of speech".

These facts well known to the science of phonetics supply us with a precious basis for the construction of our teaching method.

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(1) *Op. cit.*

(2) SCHMIDT. *Methodik des französischen Unterrichts*, pag. 6 & 10.

(3) *Op. cit.*, ppg. 7.

It can never be repeated too often that each language has a phonetics, grammar and a method of teaching peculiarly its own. The three following groups of vowels in the French language, each of which derives from the letter *a* form in fact a single example, drawn from the work by Chabert and Labernadie, on defective pronunciation and the possibility of improvement. These two authors consider the *a* sound as the simplest. The three groups of vowels they derive from the *a* sound are : 1<sup>o</sup>) *a, o, ou* ; 2<sup>o</sup>) *a, eu, u* ; 3<sup>o</sup>) *a, é è ; i*. It will be admitted that it is not difficult to find simple and even monosyllabic words in sufficient quantity to understand the pronunciation of the foregoing cases.

It will be well to examine once again, if only briefly, the function of the talking film in phonetics and the limits of its usefulness. Slow motion and speeded up projections, close-ups of the head or even only of the mouth or the vocal organs, according to the case, systematic animated drawings, accompanied by examples of pronunciation of various sounds lie within the possibilities of the talking film as used for teaching.

The student has also his memory assisted in a triple way, a point we have not made so far. The memory is aided without doubt through the double effect of mimicry and sound (image and sound). Another aid is available from what might be well called the motor memory, for, even at the cost of repeating ourselves, it is necessary to insist that the origin of the sounds is in our muscles.

What are the limits of usefulness of the talking film for our purpose? There is no possibility of showing the sounds in the act of issuing from the larynx. Important for the study of phonetics and teaching as the perception of sound at the moment of its issuing from the larynx might be, it must be admitted that for the moment it is not practicable for a large number of students.

There are, sounds, such as the German *au* regarding which Stricker declares that he does not yet know if their muscular origin is simple duplex or variable. If people are not always in a position to determine exactly the sounds of their mother tongue, how can foreigners be expected to obtain better results, however intense their desire for study?

Here, as in all other fields of work, there are limits which it is not permissible to exceed.

(to be continued).

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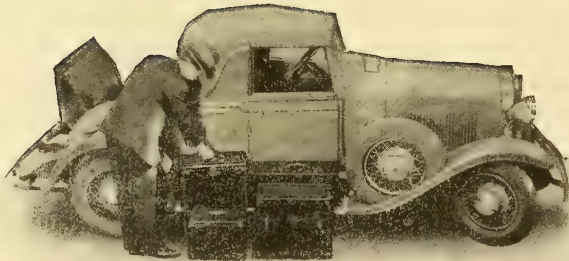
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## A NEW CINEMA INQUIRY

The Karl Borromäus Institute of Altdorf in Switzerland, having learnt of the inquiries undertaken by the I. I. E. C. into social problems relating to the film and especially pedagogic questions, recently decided to offer a practical contribution to our work, and to follow in the path which we have pointed out to all our collaborators ever since the three questionnaires were issued in the pages of the review for students, educationalists and mothers of families.

It was therefore decided to give a thesis to the students of the Institute to prepare as part of their class work. The choice of subject was their opinion on the cinema. The students were allowed to develop the argument with perfect freedom of thought and criticism, without any interference on the part of the teachers.

The management of the Institute then wished as an act of courtesy to send the original essays resulting from the inquiry to the I. I. E. C. for any purposes that might prove useful.

The Altdorf inquiry has not much value from the point of view of the number of the answers to the questions, but in other respects it possesses considerable importance. This is so because in the first place, the inquiry which took place in an institute of a religious character arrived at conclusions formulated with the greatest objectivity. The results of the inquiry contain precious suggestions and indications for both the educational and recreational film. The replies came from young people and children of every age from 11 to 27, revealing a variety of replies corresponding to the great diversity of age. A third reason why the replies may be considered as having a certain im-

portance is that they came from individuals of four nations and reflected therefore the spiritual and psychological impress of their different families and races.

### The statistics of the inquiry

Leaving on one side those essays not containing expressions or thoughts of a certain degree of interest, the compositions which the I. I. E. C. has thought it advisable to utilize number 61, divided by nationality and age as follows : *German nationality* 38 (whereof one essay written in Esperanto).

*French nationality* 9

*Italian nationality* 13

*Spanish nationality* 1

#### Age :

From 11 to 12 years	. . . . .	4
From 13 to 15	» . . . . .	22
From 16 to 20	» . . . . .	31
Over 20	» . . . . .	4

### General results

The results of the inquiry may be divided into two groups, *general* and *specific*, according as they contain synthetic opinions capable of being classified statistically, or according as to whether the views and opinions were expressed in a more analytic form capable of affording a wider vision of the problems of cinematography.

The results of the questionnaires were in general as follows :—

*Favourable to the cinema without distinction* 57

*Contrary to the cinema without distinction* 4

The very variety of these replies as well as those that follow is a proof of the absolute liberty which was given to the inquirers.

Regarding the two contrasting types of cinema we have :

<i>Favourable to the theatrical cinema .</i>	31
<i>Contrary to the theatrical cinema .</i>	28
<i>Favourable to the Scholastic Cinema</i>	60
<i>Contrary to the Scholastic Cinema .</i>	1

Regarding particular scholastic subjects adapted for being taught with the aid of the cinema, the divisions of opinion among the students queried were as follows :—

<i>Geography . . . . .</i>	47
<i>History . . . . .</i>	39
<i>Natural Science . . . . .</i>	35
<i>Religion . . . . .</i>	18
<i>Technical and Scientific subjects</i>	15
<i>Hygiene . . . . .</i>	7

The students answered that the cinema projections assist understanding and facilitate study (8 replies) and that the film has proved especially useful to backward children who are difficult to teach orally. (5 replies).

Other kinds of films not included in the foregoing table had also groups of enthusiastic supporters. The results show :

<i>Documentary films . . . . .</i>	27
<i>War films . . . . .</i>	5
<i>Naval Fighting Films . . . . .</i>	3

In respect of the merits of the sound and silent film respectively, there were only six answers, all of which expressed a favourable opinion for the sound and talking film as compared with the silent film on the ground that the former greatly helps the understanding of things and actions seen, and especially so in the case of pedagogic films.

The cinema also won the highest approval among all other forms of recreation or amusement. There were only three replies from students of between 11 and 13 to the effect that they liked the cinema next after football.

An original reply came from three young boys to the effect that "there is nothing like the cinema when it rains".

### Specific Answers

a) *Technique.* — The question of the nature of the projection was touched on by 12 students who observed that the images are often lacking in clarity, that the light ought not to be blinding especially during the intervals between one section of a film and another or between two distinct films. Eight replies alleged that projections can provoke a sense of tiredness or weariness for the sight, owing to the flickering motion of the images or because the sub-titles are hard to read and demand no little effort to understand.

It may be recalled that a similar observation was considered when the results of an inquiry carried out among 25,000 Italian children on the phenomenon of fatigue caused by seeing movie pictures were published in the pages of this review in numbers 1 to 12 of 1930, and numbers 1 and 2 of 1931. On that occasion also a small percentage of the students remarked on the phenomena referred to in the scholastic compositions of the Altdorf students, and it was then noted that the deficiencies complained of constituted technical defects easily overcome with a little good will on the part of the manufacturers of machines or their agents, and were not due to any direct serious defect in cinematography itself.

b) *Brain Fatigue.* — A phenomenon of intellectual fatigue, essentially of a nervous origin, is remarked on by a young man of 19. He points out that attendance in cinemas halls ought to be subject to a regime of moderation.

"Anyone frequenting cinema halls excessively is subject to a high nervous tension, his fantasy becomes over-excited to the detriment of his intellectual development".

Two other youths protested against excessively lengthy shows, declaring that cinema performances ought not to exceed certain



limits. In their view, one hour is enough in general for the duration of a movie picture. After this period of time, according to them, fatigue sets in. This, in their opinion, applies without any distinction regarding age, and they insist that even a few minutes over an hour is too much.

The remark is undoubtedly correct in its general lines, but must, at the same time be considered in regard to its practical application in another way. The phenomenon of tiredness, it is well known, is all the more marked in inverse ratio to the age of the spectator. This for obvious physiological reasons.

c) *Cinematographic morality or immorality.* — On this point, which is of capital importance for the study of film problems, the inquirers' fancy allowed itself some extravagances. By a considerable majority the possibility of an immoral influence from cinema shows of a theatrical nature was excluded. Six students declared outright that they had never seen any immoral films. This is probably an exaggeration, or proves that the young people had only witnessed shows specially chosen for them.

In other replies we see the admission that there may be immorality in determined parts of films rather than in one complete picture (4) and that in any case, it is the theatrical film which is likeliest to be a source of immorality. This is judged to be so because its creation is inspired by motives of gain (3), calculated to excite the less healthy appetites of the public, and also because it is a cheap form of amusement (9), and must therefore offer for financial reasons satisfaction to the less commendable desires of the public. A youth of 13 stated that the danger only existed for children up to 11 years of age — a somewhat ingenuous answer in view of the age of the person giving it. The following are among the opinions best worth quoting:

The film often does harm to itself. In order to put an end to all the stupidities filmed, it is necessary to desert the cinema which corrupts youth. Present day films are not worth very much. It is natural that in presenting good, it is inevitable

to show something of evil, but evil should not be presented in such a way that it may seize upon weak souls and disturb them.

The fault of immorality in the cinema may be traced chiefly to parents. They supply the children with the necessary money to go to the cinema, or they do not exercise a proper watch over them, thinking it enough to send them to the cinema to amuse themselves. Children who are not under control and surveillance seek out all possible sexual stimuli.

Certain intimate scenes of human life ought not to be shown on the film because they only excite the senses. They ought only to be illustrated in scientific surroundings. On the other hand, the statement that the public is only interested in films that have a sexual character is false. This is proved by the fact that the cinemas of the cities project often for weeks on end and with packed houses films to which no possible exception can be taken on grounds of morality.

The sexual side of a film-play is often stressed not so much in the plot as by the dress or the improper gestures of the actors.

We must remember that children have a great, even an excessive fantasy. For this reason they should only be given cinema recreation with great discretion. Every attitude or scene having sensual or criminal characteristics is accentuated by the children's fantasy to extreme limits.

d) *Religion and Politics.* — There were few replies, but all of them agreed that politics ought to be banned from films intended for the masses, and that religion ought not to be shown in any way calculated to defame it or diminish its prestige. The scholars point out that they have witnessed films where sometimes there have been scenes in open contradiction with the religious convictions of the spectators, whether they were Catholics or not.

Three scholars point out also that theatrical films often represent a danger from the point of view of spreading revolutionary ideas, and that an official censorship over films should take this matter into account.

e) *Pedagogic Films.* — The problem of the pedagogic film was considered in a very special manner by the scholars of Altdorf. In addition to those who recognized in a



general way the value of the film in education, there were others who went into precise and specific details.

The utility of the cinema as a means of teaching is, alas, only understood by very young pupils and the masters. For children, the most suitable age for this aid to teaching is between 7 and 14, for when this age is passed, the educational cinema is generally considered as a simple pastime and often enough despised or laughed at. This is understandable enough. The older scholars who consider themselves as no longer children but finished graduates already accustomed to the cinema, look upon these educational and instructional films as childishness, especially when they compare them with the not at all instructive films they have seen in public halls and theatres.

It is possible to learn national customs through the pedagogic film. There is also the possibility of seeing something that will be useful in life. Last year I attended the Third School of Higher Education in the Ticino canton, and the teacher showed us a film on cleanliness. Observing the film carefully, I saw a boy cleaning his teeth on the inside, a thing I did not know was done until then.

Film instruction has excellent sides to it, especially for backward children. At the same time, mental work must not be neglected, a fault which is often charged to the educational cinema.

Three of the pupils noted the importance for pedagogic methods of the use of the slow motion and speeded-up projections. Their observations show that these methods of using the cinema projector permit a better and more particularized study. In one essay we read :

The slow motion projection is as valuable as the speeded up film for assisting learning. I saw a film on tropical vegetation. Magnificent flowers were shown to us budding. The stem coming out of the earth before our eyes, unfolded one by one its petals, allowed the seeds necessary for future plants to fall to earth, and then brusquely, as if by magic faded and disappeared. The slow motion projection has also its peculiarities. In pictures of bird flight we see them suspended as it were, in the air, showing all the movements, even the minutest, of their wings. Thus a horse was seen galloping with the slowness of an octua-

genarian without a stick, and seemed to be considering the distance which separated him from one jump to another, and appeared to be wondering if it were worth while going on with what he was doing.

Another youth of 17 concludes his remarks on the value of cinema instruction with a truth that has been known for centuries

One thing is certain : one remembers better what one has seen than what one has read.

Another adolescent examines a precise proposal regarding the utility of the film for educational purposes, a proposal, which with due modifications and retouchings might well be taken into consideration. And in any case, the proposal shows the suggestive efficacy which the cinema has even in the closed circles of the school.

I do not know if societies have been founded for the spread in schools of the educational film. The scholars could be made to pay 20 centimes a month towards hiring a machine for instructional films. Each month an operator could make the round of the schools to project films which the professor would explain during the lesson in the particular subject.

### Various ideas on the Cinema

The cinema is in itself a pleasant recreation for the people. It keeps the spirit and the fantasy gay and alive. A good well made film cannot but cheer humanity. A bad film cannot but corrupt it.

The cinema is like a poison. Used by the doctor with knowledge, and in the right measure, it can be most beneficent. So is the film if it is intended to promote good morals, respect for authority and the fear of God.

Ours is the age of the cinema. The cities are full of them, and everyone is anxious to frequent them. The workman sets apart a little of his weekly savings in order to enjoy a spectacular film on Sunday. The apprentice foregoes tips on that day in order to be present at a show. The woman worker too awaits Sunday almost entirely, one might say, for the film. The soldier looks forward to his hours of liberty for the same purpose. How is it that the cinema exercises such

an attraction? Because first of all, it offers amusement at a cheap rate, allows one to see new things, opens fresh horizons of life hitherto unsuspected and gives to the spirit a healthy repose, and a knowledge and understanding of things.

One boy summed up his idea in one sentence :

The cinema is a formidable power in the hands of those who possess and use it.

These are the results of the brief inquiry among the pupils of the Karl Borromäus school of Altdorf. They are interesting synthetic expressions of the states of mind of children adolescents and youths of various ages and nationalities. The replies are in-

teresting because they constitute a contribution to the examination of the social problems of the cinema.

The last quotation given is one of the most definite. *The cinema is a formidable power in the hands of those who own it.* This power may find its expression for good or for evil according to the will of the man who puts this power into operation, and according to the impulse he may wish to give it. If there are films in the world which contain elements of danger and corruption, or incitement towards criminality, it is now definitely made clear that the cinema in itself and of itself cannot wreck damage to youth. This false statement went unchallenged overlong. Today, calm criticism has rendered justice to the film.

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# Legislation

## CINEMA CENSORSHIP IN BRAZIL

In Brazil, the cinema censorship was put into force by article 39 and articles 35 and 61 of the decree of December 10, 1928, No 18,527 regarding public entertainments.

All films must be submitted to the competent officials, attached to the ministries of the Interior and Justice. Only educational and scientific films are exempt from this formality. At the same time, when a film of this type contains scenes of marked realism, the exhibitors are obliged to affix notices informing the public that the picture in question is not suited for children or young girls.

Films are supposed to be examined by the censors in special halls and as they are submitted. Only news-reels can be given preference in the matter of censorship examination. The party interested (producer, distributor or exhibitor) must present, at least four days before the date for releasing the film, a request to the Chief of the Police, who will inform the applicant within 48 hours whether or not his film has been approved.

Regarding films submitted to them for approval, the censors may either :

1. authorize the projection without any conditions ;
2. authorize its being exhibited on certain conditions or with certain cuts ;
3. refuse the permit to exhibit altogether for films which even when cut would not be acceptable, or for which modification would change their character entirely.

The permit to exhibit is delivered to the party interested in as many copies as he wishes. It must contain :

- a) the title of the film and the name of the producers ;
- b) names, Christian names, and status of applicant ;
- c) length of film and number of parts ;

d) conditions or cuts imposed by the censors, and all other indications for identifying the film.

Permits to exhibit are detached from a register with numbered counterfoils. All the indications on the permit are repeated on the counterfoil.

The party submitting a film for censorship must pay a fee of 105 milreis per film.

All advertising matter, posters, and manifestoes must also be submitted to the censors for their approval.

The same regulation applies for the subtitles or running comment, which must be in Portuguese, according to article 52 of the decree.

Naturally, no alteration or modification can be made in a film after it has been approved by the censorship, without the permit of the police. (Article 61).

No authorization to project a film is to be considered definite and final ; the police reserving the right to suspend at any time either temporarily or definitely the projection of a film already authorized or to insist on modifications or cuts. The Chief of Police may also, in case of need, give instructions to the censors in view of temporary or occasional reasons.

In short, the Chief of Police has the amplest powers in the matter of cinema censorship. It is he, moreover, who hears appeals against refusals to permit films by the censors. Such appeals must be made within five days from the date of the adverse decision of the censors. No further appeal against the decisions of the Chief of Police is admitted.

### **Protection of young People.**

Like nearly all other countries, the legislation of Brazil in the matter of public en-



tertainments considers as of chief importance the moral and spiritual protection of infancy and youth.

In this connection, the decree of September 10, 1924 is based upon the Minors' Code and especially on Chapter X thereof, which deals with the safeguarding of children. In articles 128 and following articles of the Minors' Code, it is expressly stated that minors of less than 14 years cannot enter cinemas unless accompanied by their relatives, tutors or other responsible persons. Children, however, may attend afternoon cinema shows specially organized for them, the programmes of which only contain instructional or recreational films duly approved by the competent authorities.

In any case, the presence of children under five is not permitted in any cinema hall at any hour, while the attendance of children of under 14 is not tolerated in any hall after 8 PM.

When the censors are of opinion that a film is not suitable for minors of a certain age, the fact must be made known to the public by means of public advertisements duly affixed at the entrances of all halls giving the show in question.

### **Reasons for censoring films.**

The censors have no concern with the artistic merits of films. The motives for censoring, indicated in article 39 paragraph 5 of the decree of September 10, 1924, are as follows :

a) *Public Order* : Films offensive to national institutions are to be banned, also films containing allusions or scenes casting ridicule on representatives of the public authority or holding them up to public contempt are forbidden. Similarly films tending to provoke or excite race antagonisms, and films likely to further the spread of revolutionary ideas are to be banned.

b) *Foreign Policy* : Films offensive to foreign countries, their institutions and representative personalities are to be forbidden.

c) *Religion* : Films bringing into derision or public contempt any religious faith or its ministers or cult or symbols are to be forbidden.

d) *Criminality* : Too suggestive crime scenes are to be banned, as well as scenes justifying or exalting persons guilty of criminal acts.

e) *Morality* : The censors are specially urged to exercise their attentive control over films in the matter of morals in view of the principles inspiring the protection of infancy and youth.

Every scene contrary to good morals, or capable of perverting the spirit or hearts of young folk, or of destroying their filial piety and their sense of the family and human dignity, and the relationships between persons must be strictly forbidden.

Paragraph 4 of article 128 of the Minors' Code had already laid down that all cinematographic shows should be forbidden to minors of 18 when there was any reason to believe that such shows might have any pernicious effect on the young people's mentality or their moral or intellectual development, or might dangerously excite their imaginations or act on them through force of suggestion.

These regulations place the obligation on cinema managers, as we have pointed out, to let the public know by means of manifestoes if their programmes are suitable for minors.

### **Penalties.**

Besides the police measures contemplated in the decree of September 10, 1924 directors of cinema halls who break the regulations of the decree of paragraph 7 and following paragraphs of article 128 of the Minors' Code are liable to the following penalties :

Cinema proprietors or managers admitting minors to shows not authorized for them will be punished by a fine of from 50 to 200 dollars per minor which penalty will be doubled in case of a second offence.

The same penalties may be extended not only to the staff of the cinemas, but also to the persons accompanying the minors to the performances banned for them, or those who permit minors in their charge to attend such performances.

Continued offences of this nature on the part of the cinema proprietor or manager may lead to the closure of the hall, on request by the police or the judicial authorities, or to the suspension of the license for a period of six months.

One sees from this that the Brazilian legislation is very severe in the matter of protecting youth, and as a result, society in general, from the dangerous effects of certain spectacles.

#### **Statistics.**

According to the information supplied in official form to the I. I. E. C. by the Brazilian government, 1447 artistic films, representing a total length of 1.766.695 metres of film were submitted to the censors last

year. The statistics do not reveal the quantity of film banned or censored in a general way, or banned for minors only. On the other hand, we are told the origin of the films. Apart from 38 films of Brazilian production 1268 films came from the United States, 114 from Germany, 29 from France, 8 from England, 5 from Russia, 4 from Austria 3 from Spain, 3 from Argentine, 2 from Italy, 1 from Poland, 1 from Chile and 1 from Turkey.

From a special report of the State of Sao Paulo, extracts from which were published in *La Cinematographie Française* in the number of May 2 1931, the local censorship organs and the police authorized the projection of 2279 films of various kinds as against 2674 in 1929.

The larger part of the authorized films came from the United States, followed in order of numerical importance by German films and French films. The Brazilian production furnished 5 % of the films, but this production was nearly all news-reels.

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MONTHLY PUBLICATION

OF THE

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1932

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1933





# ***Information and Comment***

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## **THE INDUSTRIAL PROPAGANDA FILM IN THE SCHOOLS**

A plan proposed by the Bureau of Visual Instruction, University Extension Division, University of Kansas, Lawrence, Kansas, to provide adequate and especially prepared visual instruction material covering Kansas industries for use in the public and private schools of the state.

### **The problem.**

School-children of Northwestern Kansas may know little of the mineral, agricultural and manufacturing developments in the Eastern end of the state. Pupils in Eastern Kansas might well imagine that wheat-raising is almost the only activity west of Topeka. It is quite probable that they know little or nothing of the important salt industry of central Kansas or of other important industrial activities. Those who travel considerably are apt to be concerned largely with getting to some resort in Colorado, the Ozarks, or in Minnesota, rather than with learning more of their home state.

Visual aids to instruction, including motion pictures, glass slides, film slides, still-films and exhibits, have proved their value in the schools of all parts of the world. The teachers of Kansas are anxious to use such valuable teaching tools and are especially anxious for suitable materials covering the industries of the state. At present, there are very few such materials available.

The appropriation of funds for the use of the Bureau of Visual Instruction is not sufficient to permit the production of the needed materials and their organization for school use. Although the schools are anxious to use such materials and would be willing to pay nominal service fees and transportation charges, they are not able, financially, to pay fees which would cover production costs eventually.

The great value of such activity to the industries themselves is evidenced to a major extent by the fact that the Bureau of Visual Instruction has in its loan library of motion pictures and slides more than a hundred subjects which have been furnished by various industries without charge. The list of motion pictures contains such subjects as

Cane Sugar, Civilization's Fabric (Cotton), The Conquest of the Forest (Lumbering), Enamelware (Bath Fixtures), The Magic Jar (Glassware), Pillars of Salt (Salt Mining), Our Daily Bread (Wheat), The Romance of the Lemon, The Romance of Rayon (Artificial Silk), The Romance of Rubber, The Story of the Airship, The Sugar Trail (Beet Sugar), A Wollen Yarn (Wool Industry) The World of Paper.

In addition, there are glass slide sets covering :

Australian Industries, Banana Land, Building Batteries from Niagara, The Development of the Modern Watch, From Ore Mine to Sheet Metal, The History of the Incandescent Lamp, The History of Photography, Home Canning by the Cold Pack Method, The Manufacture of Cotton Cloth, The Manufacture of Paper, The Story of Cotton, Tea Growing in Japan, The Woollen Industry.

It is interesting to note that the above motion picture reels and sets of glass slides have been kept in use almost constantly, indicating, again, the great interest among

schools in securing the most effective teaching devices. It is our contention, therefore, that these materials should be supplied by the industries within the state, in so far as it is possible.

The pupils in the schools should be taught to think of salt, oil, coal, lead, zinc, stock-raising, fruit-raising, the raising of grain and forage crops, the manufacture of airplanes, the refining and transportation, of oil and other minerals, meat-packing, organ manufacturing, publishing, etc., as industries within the state, rather than as industries of New York, Texas, Wyoming, Louisiana, Illinois, Michigan, Missouri, or of other states where there are similar activities.

### **The solution.**

The Bureau of Visual Instruction has complete facilities for producing 16-mm. motion pictures and photographs from which glass slides or other still pictures may be made. Furthermore, the staff of the Bureau is competent to handle the construction of scenarios, photograph the scenes needed, edit the films or slide sets, and prepare the materials finally for the use of the schools. All this could be handled by the Bureau at much less than the usual charge for such service.

Those who produce industrial motion pictures professionally charge from \$ 1.00 to \$ 1.25 per foot of negative, plus the cost of prints. On the basis of the 35-mm. negative used, this cost would range from \$ 1000 to \$ 1250 for one reel of 1000 feet, with an extra charge of \$ 75 for each print made therefrom. A careful estimate of the cost of producing a similar reel of motion pictures on 16-mm. stock indicates that the Bureau could handle the production, exclusive of necessary travel expense, at a cost of \$ 150 to \$ 175 for a one-reel subject with an extra charge of \$ 20 for each additional print. In most cases, the travel expense should not be more than \$ 25. Photographs for slides could be made at the same time and at nominal cost.

Distribution of the films and slides among the school of Kansas and of neighboring states would be handled by the Bureau of Visual Instruction at the University of Kansas, thus relieving the industries of any concern in the matter. Furthermore, the Bureau would report to the owner of each film or set of slides the showings of that subject during each month.

It is altogether likely that three to five prints of each subject can be kept busy among the Kansas schools alone. In addition there is some demand for such subjects from among clubs and other organizations in the state. It is possible, also, that some cities outside Kansas, as well as other state service bureaus, may desire to have certain of the subjects for use among their schools. In such cases, special arrangements could be made which would cover the cost of furnishing additional prints.

The motion pictures or slide sets would not be of the usual strictly advertising type, but would be, in so far as possible, a true presentation of production and distribution, including sources of raw materials, transportation to manufacturing centers, the manufacturing processes, and the finished product, ready for the market or for exportation. Actual mention of trade names, factory names, etc., would be kept out of the picture, except as they might appear in close-ups of the plant. At the beginning of each reel of motion pictures or set of slides, there would be one credit title similar to the following:

*This picture furnished to the schools of Kansas through the courtesy of the Carey Salt Company, Hutchinson, Kansas.*

If two or more firms or organisations should be engaged in the manufacture and distribution of similar products, perhaps these firms might cooperate in the production of suitable films and slides, and the credit line could include the names of all who were thus interested.

The procedure as outlined above could be altered to fit almost any industry or industrial enterprise. The Bureau of Visual Instruction will reserve the right of final

decision as to subject matter and its arrangements, titles, etc., but will follow, as nearly as possible, the suggestions of those who are sponsoring the films or slides.

*Many of such pictures make excellent documentary and instructive films.*

*In our opinion this fact fully justifies their use in schools, especially as in practically all countries no definite agreement has yet been come to as to what the didactic film should be in spite of the fact that considerable progress has been made in this department. The general tendency of educationists is in favour of a film production that should be in keeping with the scholastic programme, that is, a programme which should be the direct complement of the text books used. We may therefore suppose that the didactic film output of the future will not contain films of the type used for industrial and commercial advertising.*

*We believe that good films of this type, that is, good films documenting various branches of an industry can always be usefully employed in the schools, independently of the films specially prepared for teaching purposes, either with the object of illustrating a point in economic geography or of increasing the students' general practical store of knowledge.*

*Educationists ought therefore to follow with the greatest attention the production of advertising films, a large number of which might well find a place in the film libraries of the schools. This is the deduction to be drawn from the communication of the bureau for Visual Instruction of the University of Kansas.*

*As we have mentioned, there are advertising films and advertising films, and it is the task*

*of the educationists to use discretion and judgement in making a choice.*

*Notwithstanding its purely local interest, we have decided to publish the foregoing communication from the Bureau of Visual Instruction of the University of Kansas.*

*The question of the utilization of industrial and commercial propaganda films in teaching has been under consideration for some time and more especially so since certain certain firms have perceived the advantage to be obtained from the cinema as a means of publicity, while on the other hand educationists have seen how useful such films might prove for their objects in the schools, in view of the lack of films specially produced for such purpose.*

*More recently, however, the manufacture of strictly scholastic films has considerably increased, and as a result some educationists have condemned, rightly or wrongly, the use of advertising films in the schools.*

*It is not wise to state categorically that such condemnation is either right or wrong, especially as there are various kinds of advertising films, and there was probably good reason why certain educationists opposed the use of advertising films in the schools. At the same time, we know of several advertising films which make excellent documentary films, the instructional value of which cannot be gainsaid. Such films come into the class of what are generally known as "films with a disguised advertising tendency". These films stress the value and uses of determined manufactured products instead of extolling any special mark or brand.*

*Many of these films are made with general propaganda ideas and with the united help of several firms belonging to one industrial corporation — consequently with plentiful means.*



## PROPAGANDA IN FAVOUR OF THE EDUCATIONAL AND TEACHING FILM

(A lecture by JEAN BENOÎT-LÉVY)

M. Jean Benoît-Lévy is not only a cinema producer well known for his films of many kinds in the fields of social propaganda, education and school teaching, but he is also a indefatigable propagandist of the ideas which our Institute is endeavouring to make triumphant in all the countries of the world. Yesterday in Algiers or at Bordeaux, today in Lyons or Marseilles, tomorrow somewhere else, Jean Benoît-Lévy carries around with ardour and faith the good word of propaganda. The films he exhibits are the most convincing and eloquent demonstration of what may be looked for from the cinema as an instrument of general progress.

The lecture recently given at Nice by the Secretary General of the French committee of the I. I. E. C. merits especial mention, not only because M. Benoît-Lévy's work was particularly useful, in view of the public to whom the lecture was addressed, but also because it reveals the existence in a city generally considered merely a city of pleasure of a group of friends of the type of cinema we are engaged in supporting. In fact, the meeting before which our friend developed his ideas on the possibilities and

necessities of getting the cinema out of the rut in which it is stuck at present, and of using the new technique for the good of humanity was held under the auspices of the group known as "L'Effort cinématographique".

Jean Benoît-Lévy pointed out the various fields in which the new technique has been utilized for these purposes, and the fields in which it could be usefully employed. For example, the speaker referred to the use made of the film by the French ministry of agriculture for educational purposes requiring an annual loan of some 20,000 films or about 10,000,000 feet of film.

The same effort ought to be made, according to M. Benoît-Lévy, in other directions and especially for vocational training and technical instruction.

We know that the French cinema expert is firmly determined to continue along the path he has set himself to follow, and that he intends to utilize for his propaganda tours in favour of the educational and scholastic film the brief hours of liberty that remain to him from his work as an artist devoted to a class of production, which, to use his own words "utilizes the new technique in the interests of humanity".

## THE EDUCATIONAL CINEMA IN THE PUNJAB

Official reports which have been courteously forwarded to the Rome Institute by the Public Education Department of Lahore in the Punjab afford an excellent idea of the development of the educational film for children and young folk in one of the most progressive states of British India.

The educational cinema has made marked progress during the last few years in the Punjab. Some time ago, the Punjab Text Book Committee bought, as a mere exper-

iment, a Kodak projection machine and a certain number of films. It also made arrangements with an expert operator that he should travel round all the centres of the province giving free scholastic cinema shows limited to films of a scientific, geographical and historical character.

In order gradually to develop this work, the Text Book Committee included in its budget a sum totalling several thousands of rupees for the purchase of films to be

chosen among the best put on the market. In this way, it has been able to establish a film library of several hundreds of films.

A number of other institutions have purchased film projection apparatus, and the Text Book Committee lends them gratuitously any films they may wish to show for the purpose of study or research. Among institutions possessing projections machines and borrowing films from the Text Book Committee may be mentioned the Lawrence College of Ghoragali, the Bishop Cotton School of Simla, the Lawrence Military College of Sanawar and the Central Training College of Lahore.

This latter institution, which is the only one in the Punjab concerned especially with the instruction of High School teachers, has prepared on its own account several interesting films illustrating various educational activities in the fields of sport and the local tourist industry. During the school terms, the films in question are not only shown to the students, but are used as subjects for debates and conferences.

There is another organization in the Punjab, the Rural Community Council, the object of which is to look after the education, both occupational and general of the agriculturists of the region. For some time, and in fact until the work had to be suspended for financial reasons, the Council sent an auto-cinema to the country districts to give free performances in the open air, using for the purpose besides the films of the Text Book Committee, other films supplied by various state departments for agriculture, the cooperative movement and hygiene.

Three years ago the Central Training

College made the experiment of sending a cinema car through the outlying villages to show the inhabitants what was being done elsewhere through the educational cinema. The government helped in the purchase of the requisite apparatus and the engaging of an operator. The machinery was placed in large cases capable of being carried on the backs of camels or in other ways. A student of the College was instructed to travel through the district and to give open air projections everywhere on hygiene, cooperation, methods of disease prevention and agricultural methods. A certain number of the films were of a recreational and amusing nature in order more easily to attract the interest of the population.

The experiment was so successful that not only was the Central Training College obliged to rent out its machine and its operator on several occasions, but several other district offices considered the advisability of following the example of the Training College.

\* \* \*

These are only, as we have remarked, early reports without any pretence at completeness and do not therefore permit a proper consideration of the work proceeding in the Indian peninsula. It is the Institute's intention, however, to return to the subject as soon as possible, and to extend everywhere its inquiries into the matter with the idea of giving in each number of this review as exact a picture as possible of how the far from easy problem of adapting the film to the education of the people is considered in various parts of the world.

## THE INDO-CHINA FILM MARKET

Louis Saurel in *Cinématographie Française* (N<sup>o</sup> 725 of 24-XI-1932) publishes a series of interesting commercial notes and statistics on the film market in Indo-China, which have also the merit of novelty. We

see how even in the furthest off Eastern countries the film has spread in a way that until recently was not to be expected.

There are about 100 cinemas in French Indo-China, the larger part of them showing

silent films. In the cities like Saigon, Hanoi, Cholon and Pnompenh, the cinemas give daily performances, while in smaller centres pictures are shown only two or three times a week. At Saigon, the three largest halls are the Eden, the Majestic and the Casino. The first of these, rebuilt in 1931, is the largest in the country, and holds 1200 spectators. At Hanoi, there is the Palace with 600 seats, the Majestic and the Variétés. At Hai-Phong there are two halls giving talking films, the Eden and the Colibri. At Phompenh there is one talking cinema hall, the Excelsior. The other halls are distributed in the smaller towns and villages.

The writer comments on the public taste, which, as regards the native crowds, runs to adventure, war and documentary films, especially when they contain dramatic episodes. Chaplin's comic films are also favourites.

The talking film is not especially popular with the natives for the reason that barely a quarter of the country population understands French. For the same reason the sub-titles of silent films pass unnoticed and are not understood. The pictures tell the natives the story.

The foregoing is a resumé of Saurel's reports. One thing is lacking which was

however, outside of the writer's plan, that is to let us know something of the psychological influence exercised by Western films on Oriental peoples. The point is an important one.

We have on more than one occasion referred in the pages of this review to the difficulty and delicacy of projecting before a public different from that of the country of the film's origin pictures which with their strictly Western plots and aspects of dramatic or sentimental life offer something not easily understood by Oriental peoples. The question is both a delicate and a dangerous one, for it may happen often enough that films evoke impressions not suitable for Asiatic public which may thus get an inexact idea of Western morality or its psychology, customs and manner of life.

The danger arises of reciprocal misunderstanding, which is the most efficacious means for demolishing every idea of peace or good will among peoples (knowledge means understanding). The matter becomes worse when we are dealing with peoples having a different mentality from our own, who do not take account of the fact that good and evil exist all over the earth and come to judge the Western world from what they see of it in gangster films, or films portraying criminality or disordered passion.

## THE USE OF NON-INFLAMMABLE FILM IN PUBLIC CINEMAS

The Bulletin of the French Syndical Chamber of Cinematography states in its October number that following a move taken by the President of the Syndical Chamber, the Minister of the Interior has decided to postpone until January 1, 1934 the enforcement of the ministerial circular of December 30, 1931 according to which the use of non-inflammable film became obligatory in France as from October 1st last.

In the letter informing M. Charles Delac, the president of the Syndical Chamber of the decision, the Minister of the Interior M. Chautemps recalled that the substi-

tution of non-inflammable film for nitro-cellulose film was originally to become effective in January 1st, 1925 by ministerial order of 20 March, 1922. The enforcement of the decree was successively postponed, following requests of the Syndical Chamber, to January April and October of 1928, then to January 1930, then to October 1932, and now finally to January 1934.

At first sight the considerations inspiring the recent ministerial decision may seem to interest only the French cinema industry. A certain passage in the letter of M. Chautemps to M. Delac, however, shows that



the matter has a wider interest, and we therefore deem it opportune to quote the passage in question.

"The matter, moreover, goes beyond our own frontiers and takes on a world interest. You point out to me that France is the only country which up to now has deemed it necessary to consider imposing an obligation for the exclusive use of non-inflammable film, and it is due to this that our manufacturers have shown little interest in producing a film of this type in commercial quantity and quality. You also point out to me the advisability of our representatives in the League of Nations attempting to induce the League to decree the obligatory use of non-inflammable film supports throughout the world.

"I must remind you that my predecessors have anticipated your wishes. If you will refer to the letter which M. Sarraut addressed you on November 3, 1928, you will find that after alluding to the work done abroad in favour of the use of non-inflammable film support, especially in the United States and Germany, where this type of film is obligatory for documentary educational and scholastic films, the clear intention of the government to bring the question before the League of Nations and have it examined by the *Bureau International de Travail* is revealed. You were requested to furnish to this office a complete, well illustrated and documented statement on the condition of the French industry of non-inflammable and incombustible film, on its advantages and disadvantages as compared with celluloid film, of the duration of such film, on the analytic composition of the emanations and poisonous qualities of the combustible gases. This was the result of an inquiry decided on by the Syndical Chamber on July 10, 1928.

"This material was never produced, and was again requested on February 1, 1929, following the fire at Berne. I have not yet received it.

"In any case, the government continued its action on more than one occasion with

the League of Nations, and in April 1929, following a new communication from the technical counsellor of the French delegation, reporting a series of fires which had taken place the year before in cinema halls where celluloid film was used, the Committee for the Protection of Infancy attached to the League of Nations repeated its recommendations for the use of non-inflammable and incombustible film, which recommendations were also approved of by the B. I. T. of Geneva and the I. I. E. C. of Rome.

"You should take due account of the fact that in the case in question the League of Nations could not do more than make its recommendations, leaving it to the individual governments represented in it to promote the necessary legislation towards the end desired in as complete a form as possible.

"I will also remind you that, although the United States do not belong to the League of Nations, they have also considered the problem, because in addition to the acetate which they produce themselves they import a certain quantity from France for film-making.

"Moreover, the introduction of the talking film has completely modified the export conditions of film production. Apart from certain specialized halls, where films are given in their original languages, it is necessary to make positives of films in the language of the country into which they are imported. The obligatory use of non-inflammable or incombustible film would give a notable advantage to French producing firms for foreign negatives, while the export of French acetate film would enjoy fresh facilities which might afford appreciable advantages".

\* \* \*

These remarks of the French minister of the Interior show through the work carried out by the government of France with the League of Nations the international character of the problem, illustrated by one single national instance.

The Rome Institute only wishes to re-

affirm its attitude in the matter, mentioned by M. Chaumont, and to state once again its wish to see the use of acetate film become in a not too distant future a universal fact. The Institute does in this face of the fact that modern productive technique seems direc-

ted towards definite possibilities of producing a type of film, which, while possessing the undoubted advantages of non-inflammable film, maintains, from the point of view of the art of the cinema, all the essential characteristics of the cellulose film.

## FILM CENSORSHIP AND AUTHORS' RIGHTS

The following two news items, one taken from a Geneva paper, the other from a Paris review merit a brief comment.

Three years ago the censorship commission of Valais forbade the exhibition of the film "La nuit est à nous", based on Kistermackers' play, because the film advocated free love and attacked the principle of marriage. Learning that a new request for approval of the film had been recently presented to the same censorship commission for a fresh and naturally expurgated version the *Courrier de Genève* of October 29, 1932 pointed out the absurdity of these revised editions patched up in order to escape the censors' ban. The film in question is one of those films which cannot be mutilated at all, and which ought either to be projected in its original form or forbidden altogether. In such cases, the censors have either to uphold their previous decision at the risk of being accused of intransigency or else authorize the projection with cuts and show their lack of good sense and artistic taste.

"*L'Ecran*, of Paris (N° 859 of November) publishes a note regarding the right of exhibitors to change the titles of films they project. M. Georges Levêque looking at the matter from the commercial point of view, maintains that the right to alter titles cannot be seriously contested, provided the new title does not alter the essential idea of the film and succeeds in attracting the public to it.

Both points are interesting, and while the first is concerned with a substantial criticism of the censorship systems existing in almost all states, both touch the matter of authors' rights.

The fact complained of by the *Courrier de Genève* in connection with censorship commissions is unfortunately true. The severity of the censors, often enough justified and based on motives of a political or moral character, contrasts with the interests of the producer or renter. The former has made, often at great expense and the latter rented at a high price a film which they are both unwilling to see suppressed by the censorship, which as a result is accused of stupidity or Puritanism.

It is then that recourse is had to the system lamented by the Geneva newspaper. Some individual as often as not unfit for the task is entrusted with revising the film and endeavouring to follow the suggestions and policy indicated by the censors. A botched up affair is produced which resembles the original work about as much as some monster resembles a healthy child. The attempt is then made to put this piece of contraband goods on the market under the specious pretext that public and private morality or political ends have been adequately protected.

The censorship commissions, especially when they do not include in their number some genuine art or cinema dilettante, fall into the trap and the paying public protests because it understands as a regular frequenter of the cinema and through that peculiar intuition which never seems to fail it even among uncultured masses that it is being shown something badly done and badly altered which ought never to have been shown on the screen.

The problem becomes even more serious when the original film is written by some



author of repute or is adapted from some well known book or play which ought not to undergo mutilation. As in the case of Kisternackers' play, any alteration or adaptation may be quite absurd and amount to a literary betrayal. There are works which cannot be cut or altered. It does not matter what their central idea may be, or what their aims are, whether they are dangerous or not politically or socially, but no one can be given the right to suppress them except the sovereign authority of the state in cases when they constitute a danger to it. A work of art cannot become the subject of botched changes and clumsy alterations, which could not be made perhaps even by the author himself without destroying the value of the work.

We must not forget that the authors' rights to protection for their films often comes into the question here. A more or less arbitrary alteration of a work of art may lead to a regular deformation of it, to a falsification of its true character, at the same time gravely damaging the reputation of the original author, esteemed for being able to produce works out of the ordinary. Injuries of this kind, moreover, are always more serious for the author in the case of films, for no other medium appeals to such a vast public.

In another number of this review when discussing the author's moral rights even wider claims for the author have been made. It has been argued that a work of art, if such it really is, constitutes part of the spiritual capital of the nation within the frontiers of which it was created. Consequently it has had been urged that the state or those charged with its delegated authority have the right to intervene against a too material or crassly businesslike attitude of the author in view of their interest in the work. This right to intervene in such cases has, according to those who maintain its existence, a parallel with the now admitted right of the state to control the export of notable works of plastic art.

In the case under consideration, the deli-

cacy of the matter is obvious. At any rate, the author in such cases ought to be allowed to authorize or disapprove the reshaping of his work by indicating where alterations are possible and superintending their carrying out. He would thus free the censorship commissions from the task — for which they are generally little inclined — of effecting a really artistic revision of the film, for it is absurd that a film which has been cut and mutilated of its central idea should be allowed to be shown everywhere as the author's original work. Such a travesty of the facts is likely to cause serious damage to an author, both with regard to his past and his future work.

The view on the changing of the titles of films supported by the eminent Parisian lawyer M. Levêque can be admitted with certain reserves and qualifications, especially if the right to change the title of a film has been recognized in the renting contract. But what about the case when there is no such clause in the contract? There is no doubt — theoretically, at any rate — that the *title* is not the *work*. It is also true that the censorship can insist that an author change, substantially or formally, the title of a film of his for reasons of superior public order. This was the case with the film "Rasputin", which the French censors would only pass under the title "The Man with the Green Eyes". But since the title of a film ought to be — as M. Levêque has recognized — the synthesis of the picture itself, it seems logical that if an exhibitor of films thinks it to his advantage to change the original title of a film for a more striking one that promises to be a better "seller", he ought not under any circumstances to use a title which, apart from leading the public into error as to the nature of the film, betrays the intentions and thought of the author.

In the absence of a special clause in the contract between producer and exhibitor, the possibility of allowing the substitution of a similar title may be admitted. The



whole question should however, be carefully examined with all due caution and in our opinion in no case should a change of title

be permitted when the film is an adaptation of some literary or dramatic work without the author's consent.

## NEWS ITEMS AND COMMENT

Two writers, one French, the other Italian have discussed recently some questions affecting the respectability and sincerity of the cinema. These two journalists, M. René Bizet and Singor Mario Meneghini have no intention, we may be sure, of trying to stir up again the old criticism which proclaimed the cinema "the sole cause of all the vices and evils of the century". They confine their attention to two different aspects of the cinema, and are able to justify the criticisms of those who want to rid the spectacular film of its less admirable features and make it a source of sane and honest enjoyment.

René Bizet in an article entitled "Le Cinéma de la peur" (*La Dépêche*, Toulouse, 7-X-32) in reviewing the film "Vampire", criticizes the whole class of films of a terrifying character.

"Vampire", a film by the producer Carl Dreyer, author of "Le Maître du Logis" and "Jeanne d'Arc", which had a big success in France, does not win M. Bizet's approval.

"The cinema is not made for creating states of terror", he writes "or piling up before the spectator's eyes frightful and painfully realistic, gruesome pictures. If from the beginning to the end of a film we see little but skeletons, skulls, coffins and corpses, it is inevitable that a reaction will take place in the guise of a sense of amusement which is out of place, but is at the same time in reality a protest of our healthy moral and physical nature against the imaginings of a morbid spirit.

We must also remember that apart from the harm which films of this type cause to the minds of normal persons (*Frankenstein* was another film of this kind) there is also to be considered the case of persons who are

spiritually ill or enfeebled or are not protected by the power of reacting and criticizing pictures of a gruesome or terrifying nature. The case becomes even graver when neuro-paths, women and children are concerned. The possibility that spectacles of this nature can cause phenomena of individual or collective fear must be considered, with consequences of nocturnal hysteria and other results not difficult to imagine.

The works of Edgar Allan Poe can rightly enough be considered as an exceptional form of literature, as an original art which finds echos in novels like Oscar Wilde's "Portrait of Dorian Grey" to mention one example. But if the works of Poe, Wilde or Baudelaire have an undoubted artistic value, this does not mean that they are therefore suitable subjects for filming and throwing on the screen for hundreds of thousands of persons.

Still less suitable for film adaptation are the so called masterpieces of sensational literature, made up chiefly of detectives, gangsters, police court scenes and Far West adventures. Films taken from novels of this class can be dramatic, impressive and terrifying — indeed they generally are — when they do not become ridiculous, which is often enough their fate. We may say that such works have about the same relation to works of art as a child's drawing to a design by a great artist.

It seemed recently that this type of film was losing popularity, and the cinema was reaching out towards a purer and serener form of art. It seemed that a tendency was forming favourable to producing something nearer to real life and art in the cinema, something calculated to gladden our spirits and to give us the sensation that life holds something less tragic and miserable than that which we are obliged to read of in

the press or in our cheap contemporary novels.

This permitted the supporters of a free cinema to protest not only against the abuses allowed in certain films, but also against the current systems of cinema censorship, and to urge and plead that the cinema could not be considered a danger for children and the masses. A return to the old abuses with all the advantages for productive methods furnished by recent film improvements would be a retrograde step.

Stories like "Vampire" and "Frankenstein" may be expected to catch the fancy of film producers, but they cannot be shown to the general public without some discrimination. There are now in many countries cinema clubs and special cinema halls where such films as the censors do not judge fit to be shown to everybody can be screened for a limited public. There is no necessity for films of an exceptional character to be projected in all and every kind of cinema.

In the other article we referred to at the beginning of this note (*Osservatore Romano* Vatican City, 23-X-1932), Mario Meneghini examines again an old cinema question connected with one of the social problems inherent in film production and projection, namely cinema publicity.

Signor Meneghini points out how immoral this kind of publicity can sometimes be, and in support of his case cites a number of examples. In one cinema visited by him he saw, he tells us, a film announced with huge characters as "a hallucinatory film" "a film that becomes an obsession". The film in question belonged to the "yellow", sensational type, and no doubt the exhibitor supposed that he had not extracted the last advertising value out of the piece unless he persuaded his public that he was able to give them big thrills of a more or less permissible nature.

This form of cinema advertising is not limited to wall posters inside the cinema

itself. It includes photographs of a most suggestive and detailed character which are exposed to catch the eye of the passer-by and excite him. Often these photos are chosen from among those banned by the censors for projection, in the hope that their exhibition outside the cinema may pass unnoticed by those whose duty, in theory at any rate, it is to see that such abuses are not committed.

This kind of cinema advertising is the most dangerous of all. It allows the public to suppose there are things in the film which in fact are not there, or it exaggerates them one hundred per cent if they do exist in the picture. And all from the financial but illogical desire to look after the day's takings without thought of the minds and mentalities of the audience, all for the love of one thing only — money.

This attitude is wrong, absurd and dangerous. It can arouse hostility among respectable spectators when they see advertised in posters or photographs connected with the film, scenes not to their taste, even when such scenes form only a secondary and non-essential part of the film.

The matter of special projections for minors is an often debated question as creating a way for the eventual elimination of the censorship. But with publicity and advertising of the kind complained of which ignores the basic elements of good sense and morality in its hunt after dangerous and exciting attractions, will not the campaign for free-ign the film from tutelage be seriously retarded?

The answer is obvious. The industrial element in the cinema business often wants to forget what it owes to the paying public. It looks only for a Box Office success. May be it will regret this attitude on the day when the authorities will be obliged to take radical and definite measures for insuring the morality of cinema shows intended for our women and children.



## ART, TECHNIQUE AND INTERNATIONALITY OF THE SOUND FILM

The various requirements of a technical nature, in connection with the acoustic registration, the optical apparatus, and the artistic needs of a film have for some time now been recognized as making dubbing a very difficult problem. It is undeniable that, theoretically at any rate, the separation in time of the operations relative to the optical taking of the pictures and the sound registration allows the producer a great liberty since they eliminate the dangerous interferences and sometimes also the contrasts capable of arising from the different requirements of the two divisions of the sound film apparatus.

The difficulties attached to successful dubbing are very great. Numerous systems and plans have been suggested and tried for overcoming the difficulties connected with the process and most of them have disadvantages compensating their advantages. Technical and trade papers have often devoted space to these various systems.

In the October number of "Der Film," H. W. Betz, one of the members of the review's staff, publishes a long article entitled "Revolution in the Art of the Cinema", in which the possibilities of the new system of post-synchronization devised by Carl Robert Blum known as "Rhythmography" for solving many existing film difficulties are explained.

Without going into the technical aspects of the system, it will suffice to mention the fact that in the "rhythmographic" system, the words of the dialogue, suitably prepared and adapted to the movement of the lips and gestures of the actors, are thrown on a screen and read directly by the actor or his substitute before the microphone; a method offering several practical and artistic advantages. The projection is made with a special apparatus called the "Rhythmonome Projector" as opposed to other systems where a table "rhythmonome" is used. The words for each actor are thrown on the screen in different colours so as to avoid confusion. The system also allows

special indications to be projected together with the words to be said, such as "louder" "softly", "closer to the microphone", or "aside".

Even more important in our opinion than the description of the system are the remarks of Betz regarding the revolution which "rhythmography" may create in the cinema world. Equally interesting are the criticisms made in the subsequent number of the review by Mr. Kurt London on Betz's assumptions.

Betz states that the sound film production which does not only depend on technical improvements is today both from the business and the artistic points of view in a state of arrested development. To free itself from the position in which it is it needs new energy and new ideas unless it is to be reduced to the level of a mere pastime for the lowest intellectual section of the public. The new development, according to Herr Betz, cannot be expected from the industrial producers, who only lately have seen that it is no longer possible for them to continue on the beaten track. Neither is much to be hoped for from the intellectual vanguard which engages in debating problems of pure aesthetics and is crazy about the Russian type of collective production without being in any way able to imitate it.

During a lecture given by Herr Blum based on the point in Betz's article, and broadcast by the Berlin radio station on the problem of the successive and reciprocal influences between the art of the cinema the art of the theatre and modern technique, the idea was put forth that the art of the cinema, now dominated by technique, ought, in order to free itself from this, find a new style of its own based on new laws.

"Technique has taken possession of art — declared Blum — and has no intention of being merely its humble handmaid. Consequently today we find ourselves witnessing a struggle for the creation of an individual cinema style or manner. But how is it going to be possible to come by this style,



how are we going to free the artistic and literary side of production from the tyrannical hegemony of technique without taking advantage of the immense possibilities offered by this very technique? How are we to restore the sovereignty of the spirit in face of the deplorable but inevitable collusion existing between the spiritual side of the undertaking and the iron economic commercial laws of the industrial side of the same? How are we to join art and technique, seeing that from the nature of things they cannot be divided one from the other?

The answer to these questions can, according to Mr Blum, only come from technique itself.

Betz, paraphrasing Blum's ideas, maintains that from now on technique ought to abandon its position of superiority and recognize the sovereignty of the spirit, placing itself at the service of pure art, and recognizing its absolute supremacy. In this way, the technique would no longer be at end to itself, but simply the means for creating the work of art, which would find its own style, based on its own well defined laws.

The "rhythmographical" system would therefore appear to be the best means available for reaching this solution. Through the technique of "rhythmography" the art of the cinema could be purified and vivified, and the cinema industry would be able to find, by solving the problem of how to render the sound and talking film properly international, a new impulse for its development. According to Betz, the inventor of the new system has shown the path to collective production, because with this method it is possible for the picture and sound operators to collaborate at the same time maintaining their independence.

Kurt London who, as has been mentioned, discusses the matter in subsequent article seems less enthusiastic and less categorical.

He states that while he is an admirer of the results obtained by modern technique, nothing can be considered more dangerous than giving technique an over-ruling importance. He thinks this danger is espec-

ially grave in the art of the cinema, for, if it is true that the machinery of the films completely revolutionized the business in 1929, this is not a sufficient reason for placing the machinery and technique of the industry above the spiritual element in the film art. There is no doubt that "rhythmography", the "Tropoly" system and all the other devices of post-synchronization constitute important elements of modern cinematography. At the same time, it cannot be said that they have revolutionized the sound film. They have merely supplied it with subsidiary if indispensable means.

While recognizing the undoubted advantages of the post-synchronization systems for original editions, especially for out-of-door shots, which present certain acoustic difficulties, Mr London believes that these processes do not introduce any new principles for the sound film, but rather conduct it back to the old principles of the silent film. He considers it a complete mistake to think that the sound film can be made an international thing by dubbing. There are some works where this expedient is possible, while others, when dubbed are not more than shadows of their originals.

"It would be an unpardonable error to think", writes Mr London "that technique alone can give back to the film its lost internationality, or that it can revolutionize the art of the cinema. What is technique after all without an informing spiritual content?"

The renovation, the revolutionizing of the film can only come from an idea, in the spiritual sense of the word, whether such idea has a political, social or artistic character.

The writer concludes by saying that the man of today tends to give excessive importance to everything material or mechanical, even in the limits of human existence, just as in the past there was an excessive urge towards exclusively spiritual values.

In attempting to unite the two forms of energy in a harmonic synthesis, we take care above all to keep the right path without excessive fears and even at the risk of becoming unpopular.



## POSITIVE-FILM

Black & white  
and on  
tinted base

■ ■

"DUP-FILM,,

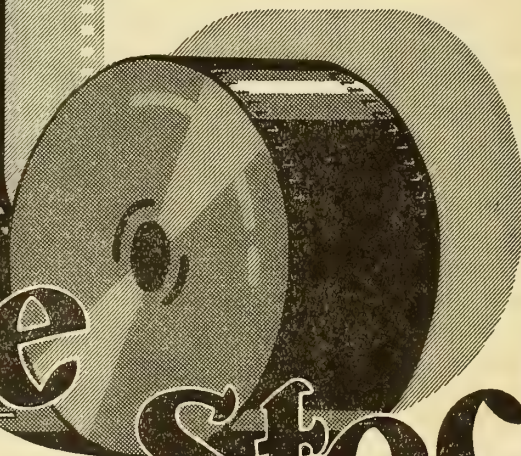
for  
making Duplicates

## NEGATIVE-FILM

" PANKINE ,,  
" SPECIAL ,,  
" EXTRA-RAPID ,,  
" KINECHROM ,,  
" AEROCHROM ,,  
" TROPICAL ,,  
" SUPERPAN ,,  
" R-FILM ,,

Sound Recording Stock Ti. 3  
for Variable-Density Process

Sound Recording Stock Ti. 4  
for Variable Area Process



# Cine Raw Stock



## Technical Notes

The Berlin review *Filmtechnik* publishes in its number of November 5, a series of very interesting studies regarding the use of cinematography as a means of research and inquiry in the technical and scientific fields. The continuous improvements of specialized cinema apparatus and the manufacture of more or less complicated machinery for research work have permitted most important results to be attained in numerous kinds of technical and scientific problems. As well as in the fields of explorations, travel, sport and medicine, there are today numerous other branches of human knowledge in which liberal advantage is taken of the possibilities of the cinema.

The development of cinematography as a means of study of very rapid or very slow movements, or for astro-physical or microscopic research has reached such a degree of perfection that the technique of each of these branches of science may be considered a thing to itself, well defined and limited. For example, the special modern apparatus with optical compensation, of the incised or spark variety, allows the taking of photos in series in which the interval of time between one image and the next is not more than  $1/30,000$ th second, if the machine is equipped with optical compensation, while in spark cinematography a interval of three millionths of a second can be reached in cases where a few successive images are sufficient for the study of the motion.

The *Thun* gives an interesting practical example in this connection. Let us suppose that in an automobile motor the springs of the valves are not working properly. We must find out if the springs are making parasitic oscillations and to what extent. If the motor makes, for instance, 2400 revolutions a minute, equivalent to 40 revolutions a second, and if the form of the cams allows

the movement of the valve to take place in  $1/15$ th revolution, the duration of the compression of the spring will be  $1/6000$ th of a second. In general, a dozen photograms are sufficient for a proper analytical study of this movement, which is to say that the frequency of the taking of the pictures must be about 6000 images a second. This is a frequency perfectly within the possibilities of modern, ultra-high frequency apparatus.

Cinematographing the stars has developed greatly of late, thanks particularly to the important optical and mechanical improvements recently introduced, as well as to advances made in the matter of photochemistry and the manufacture of sensitive material. Naturally the technique of star cinematography differs substantially from that of terrestrial cinematography, and even long distance cinematography. In the case of the latter, even when we are dealing with photos made in the stratosphere, the distances are rarely greater than a few hundreds of kilometres. Astronomical cinematography is quite a different matter. The nearest distance is that of the moon, which, as is known, is some 400,000 kilometres away. The difficulties in this branch of cinematography have been summarized by *Gramatzki* in the following fashion:-

2) The objects are always seen at a very narrow visual angle, necessitating the use of apparatus with great focal length.

2) Between the cinema camera and the object, there is always a thick atmospheric stratum. The lack of optical homogeneity and the torbidity of this stratum are a great obstacle to successful picture-making.

3) The smallest oscillations which are of no importance in normal cinematography are the cause of grave instability in the images in very long distance cinematography, owing to the great focal lengths required.

4) Owing to the earth's rotation, the



camera must follow the celestial body so that its image remains always in an extremely restricted field of vision. This necessitates the use of complicated auxiliary motor apparatus.

The degree of sensitiveness of the emulsions used creates further difficulties, and some firms have made films with special emulsions for this work.

The progress made in micro-cinematography has been more than once illustrated in this review, and there is no need to go into the matter again. We may, however, mention that the apparatus made by the *Askania-werke Co.* of Berlin and the *Debie Co.* of Paris are among the most perfect on the market.

The *Askania* apparatus built with the aid of Dr Höfer of the *Charité* of Berlin allows slow motion and speeded-up picture taking within the limits of one picture every ten hours and 100 pictures a second.

The machines produced by the firm of *Debie* for the Central Scientific Laboratory of Boulogne and manufactured according to plans made by Professor Comandon, whose studies in micro-cinematography are well known, consist of a *Debie G. V.* apparatus to which is attached a connection for slow motion cinematography, permitting a variation of proportions between the time of exposure and that of transport up to 5/1 as compared to the time proportion of 1/1.

Interesting results in micro-cinematography have also been obtained in America. Mr Mitchell of Chicago reports some micro-cinematographic experiments on the Brownian movements effected with reduced size film with a "Filmo" machine, allowing an enlargement of the image up to 600 diameters. According to a report made by Lucas, the *Bell Telephone Laboratories* have built an ultra-microscope with which enlargements up to 5000 and 6000 diameters are obtainable. The instrument can also be used for micro-cinematography.

In this interesting field of science we may mention the researches of Professor Kolle of Frankfurt in the matter of cellu-

lose as well as those undertaken by Professor Storch of the university of Vienna, who was the first to project micro-cinematographic pictures taken at high frequencies.

Cinematography continues to make progress in the medical field also, especially in Roentgen rays cinematography and in films of the internal organs of the human body.

In connection with the first of these problems we may refer to the researches carried out by Gramatzki and Müller. The former made a special optical apparatus adapted to the purpose, while the latter prepared a Roentgen tube capable of giving for 20 seconds an effective output of 70 KW and 50 MA. More recently the firm of Joachim Grassman & Co. of Berlin-Halensee has manufactured an apparatus for taking cinema pictures with X rays, having containers for 60 metres of film, and allowing pictures to be taken at a frequency varying from 5 to 25 images a second. The film used is of an ultra-sensitive type. The luminous screen which supplies a notable intensity of light measures 30 centimetres by 40. Results of experiments of X ray cinematography with fluorescent weak light screens have been usefully employed in other directions. Thus it has proved possible to cinematograph the weak light of the aurora borealis by using similar methods (lenses and emulsions) to those used for X ray cinematography.

This review has mentioned before the systems followed especially by Stutzing for taking cinema pictures of the interior of the bladder. The principle followed by Stutzing in this matter has been imitated by others in similar experiments. For example, Siebert used it for his cinema pictures of the inside of the thorax, registering on the film the movements of the respiration of the lungs.

We will close this brief review recalling the interesting results obtained in America by Russell and Tuttle, and in Prague by Hala and Honty on the vocal cords, already referred to amply in these columns.

# “CINES” Sound Film Studios

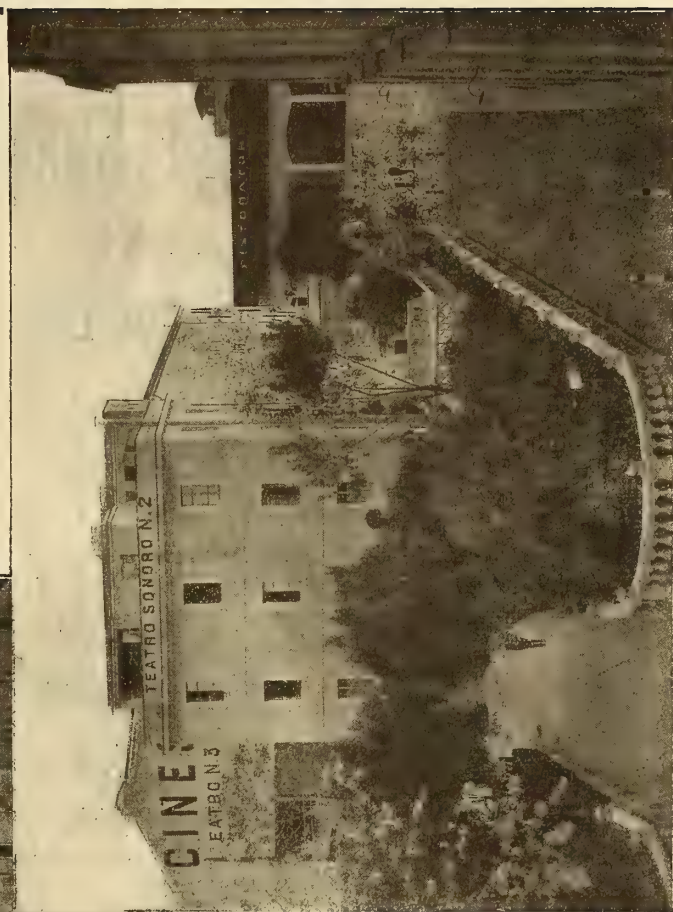
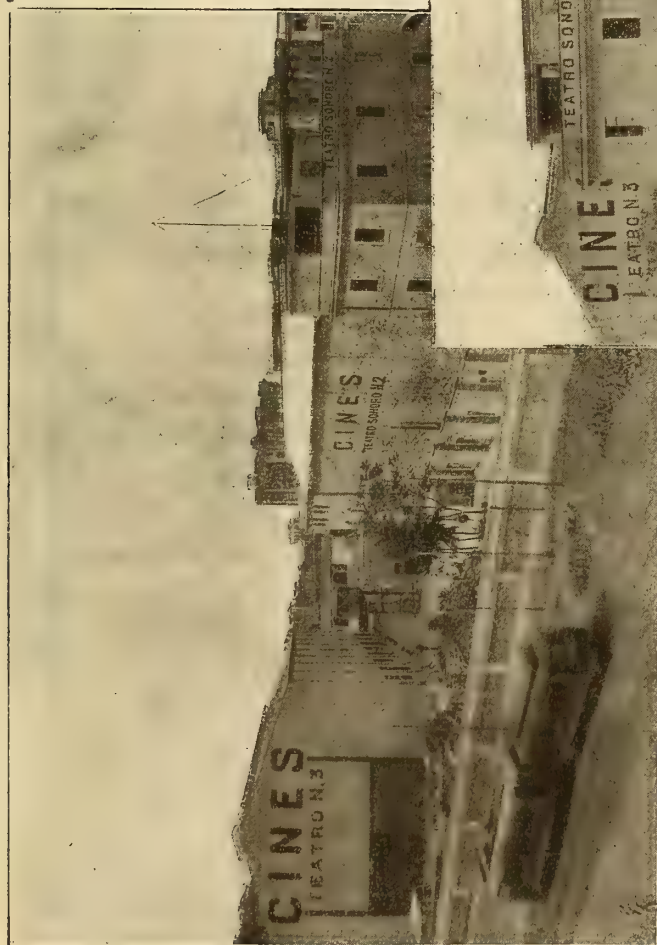


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TURIN : « Positiva » — Cinematographic Printing Works — Via Luisa del Carretto.

## General Agencies in Italy

ROME : 43 Via Viminale — Telephone : 40-568 — Telegrams : *Sasp.*  
NAPLES : 53, Via Cesare Battisti — Tel. 13-159 ; 25-526.

## General Agencies Abroad

BERLIN S. W. 48 : — *Italafilm G. m. b. H.* — 235 Friedrichstrasse — Telegrams : *Italafilm.*  
LONDON : Mitre House, 177 Regent Street, W. I. — Telegrams : *Pittafilms.*  
PARIS : Avenue Victor Emmanuel III, N. 61 — Telegr. : *Interfilm* — Paris.

## 10 — Film Renting Agencies — 10

TRIESTE — Via F. Crispi, 4 — Tel. : 72-8 — Telegrams : <i>Pittafilms.</i>	BOLOGNA — Via Galliera, 62 — Tel. : 28-45 — Telegrams : <i>Pittafilms.</i>
VENICE — S. Benedetto Calle Benzon, 3932 — Tel. : 30-40 — Telegrams : <i>Pittafilms.</i>	FLORENCE — Via Martelli, 4 — Tel. : 25-617 — Telegrams : <i>Pittafilms.</i>
MILAN — Via Privata G. Mangili, 1. — Tel. : 64-341 and 64-342 — Telegrams : <i>Pittafilms.</i>	ROME — Via Viminale, 43 — Tel. : 41-869 — Telegrams : <i>Pittafilms.</i>
TURIN — Via Arcivescovado, 18. — Telef. : 50-248 ; Telegrams : <i>Pittafilms.</i>	NAPLES — Via Cesare Battisti, 53 — Tel. : 25-526 — Telegrams : <i>Pittafilms.</i>
GENOA — Via Granello 39 rosso. — Telegrams : <i>Pittafilms.</i>	PALERMO — Via Emerigo Amati, 312 — Tel. : 13-109 — Telegrams : <i>Pittafilms.</i>

## 7 — Local Agencies — 7

BARI — Via Malta, 6 — Tel. : 52-793 — Tel- egrams : <i>Fimbord.</i>	SPEZIA — Via Roma, 2.
TRENTO — Via Belenzani — 15 Tel. : 5-26.	CAGLIARI — Via Roma, 20 — Telegrams : <i>Pittafilms.</i>
ANCONA — Via XX Settembre, 42 — Tel. : 5-40.	CATANIA — Via Coppola, 3.
	UDINE — Via Carducci, 2 — Tel. : 2-009.

## Agencies for Projection on Board Ship

GENOA — 6, Via Malta — Tel. : 52-793 — Telegrams : <i>Fimbord.</i>	TRIESTE — 4 Via Francesco Crispi — Tel. : 72-80 — Telegrams : <i>Fimbord.</i>
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## Review of periodicals and newspapers

### **Social Problems.**

*Morality and Immorality of the Film.* During the 27th annual conference of the Parent-Teachers' Association, of Columbus, Ohio, the cinema was accused of fomenting child criminality and of being an obstacle to the teaching of morality and civic virtues. (MOTION PICTURE HERALD, New York, No 4, October 1932).

Sir James Openshaw, President of the Lancashire Quarter Sessions, refused to take the word of a prisoner who alleged that the films had been the original cause of his association with crime, and stated that on the contrary the remarkable decrease in drunkenness in recent years was attributable to the cinema's good influence. (THE DAILY FILM RENTER, London 2-XI-1932).

Mrs. C. T. Owens, President of the Cinema section of the department of Education presented a motion at a convention held by the State Federation of Pennsylvania urging the prohibition of cinema pictures where actors were seen in the act of drinking wines or liquors. (THE FILM DAILY, New York, 3-XI-1932).

Father General M. S. Gillet of the Dominicans, after having in the course of an address explained the opinions of Bossuet and St. Thomas on the right of human beings to amuse themselves, the first denying such right and St. Thomas asserting it, made reference to modern entertainments. Bossuet, he declared, would have protested violently against the spectacles given today, their immorality and perversity, while, following the lines of St. Thomas, we ought to seek to substitute evil amusements with

moral ones. Religion and art ought to come to the aid of outraged morality. (CHOISIR, Paris, 18-IX-1932).

### **Prevention of Accidents and Social Assistance.**

Much good work is being done by means of lantern slide propaganda in teaching children how to avoid accidents. It has been proposed to extend the system by organizing projections in places where children gather in numbers, as in public gardens toy-shops, etc. (SECURITAS, Milan, 31-X-1932).

The Commander of the gendarmerie at Sousse in Tunis has had a propaganda film made illustrating the workings and usefulness of the traffic rules in the colony. (L'ECHO DE PARIS, Paris, 25-X-1932).

The "Calig" Company (Caritas-Lichtbild G. m. b. H.) of Freiburg in Brandenburg is finishing a substandard size film on Catholic propaganda in Baden as directed by Dr. Theiss. The film shows the desperate conditions of the unemployed young people, and the efforts of sympathisers and volunteers to lessen their sufferings. (FILM KURIER, Berlin, 29-X-1932).

Willi Zielke is producing a film on the unemployed at Munich, The actors and supers will be drawn from the ranks of the workless who are without experience of acting. The criterion for engaging the cast and supers will be their desire to do something big, original and disinterested.

All profits from the exhibition of the film will go to the Unemployed Fund, and the basic idea of the picture is work (man against

machines) and the results of unemployment. (FILM KURIER, Berlin, 29-X-1932).

In an article on still projections published in the November number of SAFETY EDUCATION of New York, H. Louise Cottrell points out the great value of slides in teaching children how to avoid street accidents.

### **The Documentary Film.**

The Dutch cinema producer Joris Ivens has terminated a documentary film called "Youth" which will be shown in Moscow this winter. The music for the film is by the composer Eisler, and the theme-song by the poet Tretjakow. (NIEUW WEEKBLAD VOOR DE CINEMATOGRAFIE, The Hague, 21-X-1932).

### **The Film and Political History.**

Robert Bigot makes some further considerations on the effects which war films produce on children and the public in general. He points out that the tone of some of the best known war films produces reactions which are far from being pacifist. A master took his pupils to witness one of these films and saw the boys become enthusiastic about the pictures of French troops attacking German trenches. Children, moreover, love and appreciate glory, even if it is shown them in the form of a mutilated, tattered but victorious soldier. A special art and technique are required if the desired pacifist result is to be obtained. The heroic and glorious sides of war should be attenuated and its brutality revealed. In connection with this point, the films "Des Croix de Bois" is mentioned. Here with an admirable technique, the actors have faithfully reproduced the cries of anguish, the groans and the sufferings of the wounded. The film, writes M. Bigot, is a lesson for the young people that shows them the truth of a tragic phase of life without unduly exalting or depressing them. (LE RADICAL, Marseilles, 8-IX-1932).

We learn from an article entitled "Films for National Minorities" that the government of the Soviets does not impose the use of the Russian language in provinces of the Union having their own tongue, but respects the sentiments of the minorities. It proposes, moreover, to give regions such as the Ukraine and Turkestan their own national sound films in the form of dubbed versions of original Russian films. (INTERNATIONAL FILMSCHAU, Prague, 31-X-1932).

Reports from Prague, we are glad to learn, confirm the news that the Czech film of a political nationalist, character "Zapadli vlastenci", (Forgotten Patriots) the plot of which unfolds during the Czech national movement of 1840-50, and therefore might have given origin to anti-German sentiments and remarks slighting to Germany, has been produced in a way that does not offer any offence to German susceptibilities. (FILM KURIER, Berlin, 1-XI-1932).

### **The International side of the Film.**

In an article entitled "The Pen, the Sword and the Film", the power of the press and the film is remarked on, and their capacity to influence the national mind for or against international amity is stressed. The agitation caused by the exhibition of an American war film at Tokio is given as example. The Japanese believed themselves represented as the "enemy" of the film in question. (CHRISTIAN SCIENCE MONITOR, Boston, 2-IX-1932).

Hugh Bays in correspondence from Tokio states that it is the love scenes which prevent American films from enjoying complete success in Japan. (THE NEW YORK TIMES, New York, 2-X-1932).

### **Religion.**

The British cinema press carries the news that it is proposed to install in London a commercial bureau subsidized by the Cin-

ema committee of the Catholic Church for the sale and installation of sound apparatus as invented by a German priest. (LA CINÉMATOGRAPHIE FRANCAISE, Paris, 29-X-1932).

The Reverend H. R. Ferger has produced several films illustrating the work carried out by the Protestant missions in Siam, the Philippines, China, Korea and Japan. The films are used for propaganda purposes by the Bureau of Foreign Missions of the Presbyterian Church of New York City. (MOVIE MAKERS, New York, N° 10, October 1932).

B. R Hamilton, pastor of the Baptist Church of New Albany has made a film of a documentary religious character entitled: "Palestine Pathways" intended for religious meetings and groups (MOVIE MAKERS, New York, N° 10, October 1932).

### **The Cultural and Pedagogic Cinema.**

THE SCOTTISH EDUCATIONAL JOURNAL of Edinburgh (No 41, 7-X-1932) publishes the programme of the "Scottish Educational Cinema Society".

The society's object is to develop the educational cinema, which it proposes to help by means of lectures, projections, criticism, etc.

Jean Brérault remarks on the limited spread of the teaching film in France and says that the efficacy of visual sensory educational aids is still a subject of discussion in France notwithstanding the successful experiments made in Italy, England, Germany and Russia. The article contains remarks on the best format for teaching films and on the number of educational films existing in France. (L'ECOLE LIBÉRATRICE, Paris, 8-X-1932).

The recent archeological researches and excavations carried out in the Agora of Athens have been accurately filmed by

amateurs. (MOVIE MAKERS, New York, 10-X-1932).

Special lectures on cinema and theatrical spectacles have been included in the programme of studies for the first half year of the National High School of Breslau. (DEUTSCHER FEUILLETON DIENST, Berlin, 2-X-1932).

The International Cinema League has been founded in New York with an address at 729 Seventh Avenue. The object of the League is to assist the development of the educational cinema and form a film archive. (THE NEW YORK TIMES, New York, 22-X-1932).

A news item from Leningrad announces the formation of a bureau, the *Techkino*, for educational films. The Techkino will organize projections in the schools and technical institutes. The first films are already booked ahead a couple of months. (CINEMA EDUCATION, Paris, October 1932).

### **The Cinema and Art.**

The Persic Phono-Roma studios are making a dubbed version in Arabic of the Egyptian film "Salmà" with Ines Falena in the lead. This first dubbing in Arabic is being made by a group of Egyptian actors sent to Rome by the Odeon firm. (AGENZIA FILM, Rome, 20-X-1932).

In the course of instruction organized by the Gaumont-British-Picture Corporation for British cinema directors and technicians, a lesson on make-up and facial alterations as required for the screen has been included. Up to now this special branch of work has been carried out in British studios by foreign experts. (THE TIMES, London, 20-X-1932).

Raymond Berner deplores the abuse of music, songs which have nothing to do with the situations, and bad musical productions



in sound films. "*L'argent a passé par la*" he writes, "corrupting the spirit of the producers, editors and alas a number of musical composers. The authors' fees derived from the cinema have completely deformed the purpose aim and *raison d'être* of music in the cinema, favouring production in series to the total damage of the artistic value" of the music. (*La Cinématographie Française*, Paris, 29-X-1932).

### Science.

In order to facilitate the work of geologists who, under orders from the Central Geological Library of the Soviets, are exploring Russia for scientific ends, an experimental film is in course of production at Moscow showing the text of scientific books for consulting purposes, so that such text can be later projected page by page by a portable projector. (*DEUTSCHER FEUILLETON DIENST*, Berlin, 17-XI-1932).

Dr. Carl D. Anderson has succeeded in making more than 10,000 pictures of the traces of mist on atoms charged with electricity launched into space by cosmic irradiation. To judge by the traces of cloud or mist to be found in some instances in these photographs, there would appear to be a much smaller number of particles positively charged than might reasonably be expected according to modern theories on the structure of the atom. During a lecture before the Astronomers' and Physicists' Society, Dr Milliken pointed out the importance of these scientific observations. (*THE NEW YORK TIMES*, New York, 2-X-1932).

At a meeting of the "Deutschen Kintotechnischen Gesellschaft" (*German Cine-technical Society*) Dr Meyer reported on an Arctic expedition and certain experiments made by the A. E. G. on the nature of the aurora borealis. An A. E. G. film was shown illustrating the experiments made in the Kirkland and Störmer laboratories on the

aurora borealis and demonstrating the similarity between the results obtained in the laboratory with those under direct observation. Dr Meyer also pointed out the connection that exists between the period of eleven years for sun spots, the protuberances and terrestrial magnetic disturbances and the aurora borealis. (*FILM KURIER*, Berlin, 29-XI-1932).

### Hygiene.

Speaking of the Hygiene Section inaugurated at Washington in 1922 in the United States National Museum, and the proposal to extend the idea to all American cities, Mr Charles Whitebread maintains that visual education is the most effective means for fighting superstition and spreading hygiene. (*EDUCATIONAL SCREEN*, Chicago 6-X-1932).

Under the auspices of the Hygiene Bureau of the Dental Society of Chicago, Mr M. F. Kruse, director of the Educational Department of the Bell and Howell Co. has ordered the making of a film to be called "Grandfather Molar", in which the students of a Chicago school take the various rôles. (*MOVIE MAKERS*, New York, 11-XI-1932).

### Medicine and Surgery.

Professor Walter Kolle, in the course of a lecture which he recently gave to the Berlin Urania Society on Goethe and his importance as a self-teacher and student of nature, showed some very interesting micro-cinematographic films dealing with cell research. The films were made by Georg Speger-Hans of Frankfurt, and showed cell division and the development of cellular tissue in cultures of muscular tissues and heart tissues. The films permitted excellent observations of embryonic development and the fecundation of eggs. (*FILM KURIER*, Berlin, 29-X-1932).

THE PROCEEDINGS OF THE ROYAL SOCIETY OF MEDICINE of London (No. 12, October)

deals with an interesting cinematographic illustration of an operation for cancer of the thyroid gland.

### **Film Archives, Libraries and Museums.**

The Pedagogic Museum has installed a number of district film libraries to facilitate the hiring of educational films. The pictures are loaned freely to members of the public teaching system. (L'ECOLE ET LA VIE, Paris, 15-X-1932).

### **Legislation, Cinema Censorship.**

The Lutheran Church of America, convinced that modern films incite to crime, has urged the government to institute a federal film censorship. (MOTION PICTURE DAILY, New York, 3-X-1932).

Mr E. C. L. Moncure, Chief of the Virginia Censorship Board, states that the improving moral tone of recent films has limited the number of cuts insisted upon by the censorship. (THE FILM DAILY, New York, 6-X-1932).

J. M. D., film writer, publishes an article against any relaxation of film censorship. He is contrary to those who want to limit censorship to pictures threatening danger to the State or its organs. Morality exists, he declares, and is not only religious but dwells in every man's conscience. Depressing morality, or turning it into ridicule means corrupting youth. (L'ECHO DE LAUSANNE, Lausanne, 9-X-1932).

### **✓ Authors' Rights.**

Recalling the conference held in Rome by the International Federation of Authors and Composers, Mr P. N. Harlé discusses the author's "moral rights". He stated that the "modification of the Berne convention establishing the existence of the "moral right" will shortly be adopted, it is feared, by the French parliament for cinema adap-

tations of literary works. Harlé states the kernel of the question lies in recognition of the film producer as the real author of the film. (LA CINÉMATOGRAPHIE FRANÇAISE, Paris, 5-XI-1932).

### **Cinema Taxes.**

The Irish Free State has placed an additional tax on cinema seats costing 2 shillings or more. Variety shows, where the film part of the spectacle is only an extra, are exempted. Result: the cinema houses are all running variety for two-thirds of the programme. (TO DAY'S CINEMA, London, 10-X-1932).

Customs dues for importing films into the British Empire are fixed at the following rate: *Great Britain*: positives (sound or silent) one penny per foot. Sound films without pictures, 5 pence a foot. *Australia*: positives or negatives: 4 pence, per foot, plus 10 per cent ad valorem. *South Africa*: first positive or negative copy: 3 pence a foot, plus 12 per cent ad valorem. For other copies: 2 pence a foot, plus 12 and 1/2 per cent ad valorem. (LA CINÉMATOGRAPHIE FRANÇAISE, Paris, 15-X-1932).

### **Opening Hours for Cinemas.**

A proposal will shortly be laid before the Entertainments (Licensing) Committee of the London County Council to permit the opening on Sundays of cinemas at 3.30 PM instead of 6.30 PM. The extra hours would enable the London cinemas to pay to various charities the sum of £ 150,000 a year. (THE TIMES, London, 31-X-1932).

In a letter to the London County Council three Protestant bishops have protested against the Sunday opening of cinemas at 3.30 PM instead of at 6.30 PM. Reason given was that such earlier opening would diminish the attendance of children at the afternoon catechism lessons. (THE CINEMA, London, 2-XI-1932).



### Statistics.

The United States Department of Commerce has published statistics showing that 85 per cent of the films shown in Brazil come from the U. S. (MOTION PICTURE DAILY, New York, 26-X-1932).

According to the report of a commission appointed by the ministry of Finance, the return for the state entertainment tax in France for September 1932 was Fr. 5,890,000 as compared with Fr. 10,551,000 for September of 1931, showing a drop of Fr. 4,661,000. According to figures published by *Cinématographie Française*, the entertainment tax return for the last seven years of the financial year was Fr. 127,891,000 in 1931-32, as compared with Fr. 133,398,000 for the same period of 1930-31. The latest returns for the six summer months of 1932-33 show Fr. 43,733,000. (LA CINÉMATOGRAPHIE FRANÇAISE, Paris, 29-X-1932).

According to statistics prepared by Mr R. Canty, America only exported 62 films into Germany during the 1931-32 season, as against 101 in the preceding year. France, on the other hand, exported 21 films in the 1930-31 season and 26 in 1931-32. England exported 7 in 1930-31 and none at all during the last season. The German market is therefore limited to barely 230 foreign films. (LA CINÉMATOGRAPHIE FRANÇAISE, Paris, 5-XI-1932).

It is learnt from a report on the economic conditions of New Zealand published by the British Over-Seas Trade Department that 20 per cent of the films shown in New Zealand come from England. Exporters are therefore advised to increase their exports to New Zealand in view of the favour in which British films are held. (TODAY'S CINEMA, London, 7-XI-1932).

### The Film in Industry.

The CINES Co. of Rome has completed a "short" by Umberto Barbaro entitled

"Gli Uomini del Cantiere" (Shipyard Workers). The author has endeavoured to show the intense, vigorous work of the shipyard hands on a ship getting ready to be launched. Man and ship are shown in the film as two distinct elements, which are complementary to each other. The man represents constructive force and tenacious will, the ship incalculable brute force. (AGENZIA FILM, Rome, 2-IX-1932).

Really good documentary films are most favourably received by the public, as witness the success in the Paris cinemas of a German film produced by the G. F. F. P. on metallurgy and entitled "Steel". The film shows the various operations in steel-making from the extraction of the coal from the mines to the handling of the iron, also a number of pictures of steel objects such as sky-scrapers, bridges, doors, shipyards, vessels, etc. The film, which is a kind of apotheosis of steel, was warmly applauded by the Parisian public. (LA CINÉMATOGRAPHIE FRANÇAISE, Paris 29-IX-1932).

The General Electric Company has made a film on the lumber trade entitled "Conquest of the Forest", (MOVIE MAKERS, New York, 10-X-1932).

The Frederick H. Roekett Co. has made a film entitled "From Sand to Suds". Film treats of soap-making. (MOVIE MAKERS, New York, 11-XI-1932).

### Publicity.

In a short article entitled "Architecture, Life and the Film" James Burford and Oswald Blakeston attempt to demonstrate the great possibilities of the film from the point of view of advertising modern architecture (ARCHITECTURAL REVIEW, London, No 430, September 1932).

The Charles High Production Co. has made a film entitled "Canning the Finest", in which the latest methods approved of



by the United States Department of Agriculture for making canned foods are shown. (MOVIE MAKERS, New York, 11-XI-1932).

### **Domestic Economy.**

Eugene E. Sullivan of St. Louis has produced a short film of 200 metres on domestic economy, illustrating the best way of mending clothes. (MOVIE MAKERS, New York, N° 11 of November, 1932).

### **Workmen's Leisure.**

The French National Committee of the Workmen's Leisure Association has established a cinema bureau so as to be able to lend new films to the local committees. (COOPERATION, Basle, 6-X-1932).

The "Compania Cinematografica Venezuelana", has been formed in Venezuela for the manufacture of national films. (LA CINÉMATOGRAPHIE FRANÇAISE, Paris, 24-X-1932).

### **Government Subsidies.**

Numerous artists in France belonging to the Art Alliance of the Cinema have sent a protest to the ministry of Labour in defence of their class against the dangerous action of some film directors and the wrongful employment of foreigners in picture establishments. (OEUVRE, Paris, 22-IX-1932).

Michel Coissac, laying stress in an article on the moral and social influence of the cinema and the importance of industrial cinematography exhorts the French government to give the French industry all its support. He cites the cases of other nations which have understood what a source of wealth and what a marvellous educational instrument the cinema is. He mentions the United States, Italy and Russia. (LE CINÉOPSE, Paris, N° 159, November 1932).

### **Congresses, Exhibitions, Lectures.**

The first film made by the Atlas Educational Film Co., and forming part of the series called "A Century of Progress", is entitled "Washington, Wonder City of the World". The film, besides illustrating the monuments and special sights of the city, contains an invitation to visit the International exhibition "A Century of Progress" scheduled to take place in Washington in 1933. The film is of a national and patriotic propaganda type and will be lent gratis to all who ask for it. (EDUCATIONAL SCREEN, Chicago, November 1932).

### **What the Public Wants.**

M. Brezillon, director of numerous cinemas in the Paris district, and honorary president of the French Syndicate of cinema managers, recently made some interesting declarations to the press. Although there is a distinct improvement in business, the returns from the cinemas are inferior by about 30 to 35 per cent as compared with last year. This fact is due to the crisis, and to unemployment. M. Brezillon maintains that there is a certain discontent among the public with the class of film being shown. The short films shown in the early part of the programmes are inadequate, while the full length films are often mediocre. The documentary films often weary the public through their monotonous character. According to M. Brezillon, the public has had enough of niggers and their various forms of activity. Those who go to the cinema do so in order to pass away an evening pleasantly and not to see *one* film. M. Brezillon thinks that in order to satisfy the public the first part of a performance ought to have a pleasant film of about 120-1300 metres length, some news-reels and perhaps some animated drawings. (LA CINÉMATOGRAPHIE FRANÇAISE, Paris, 12-XI-1932).

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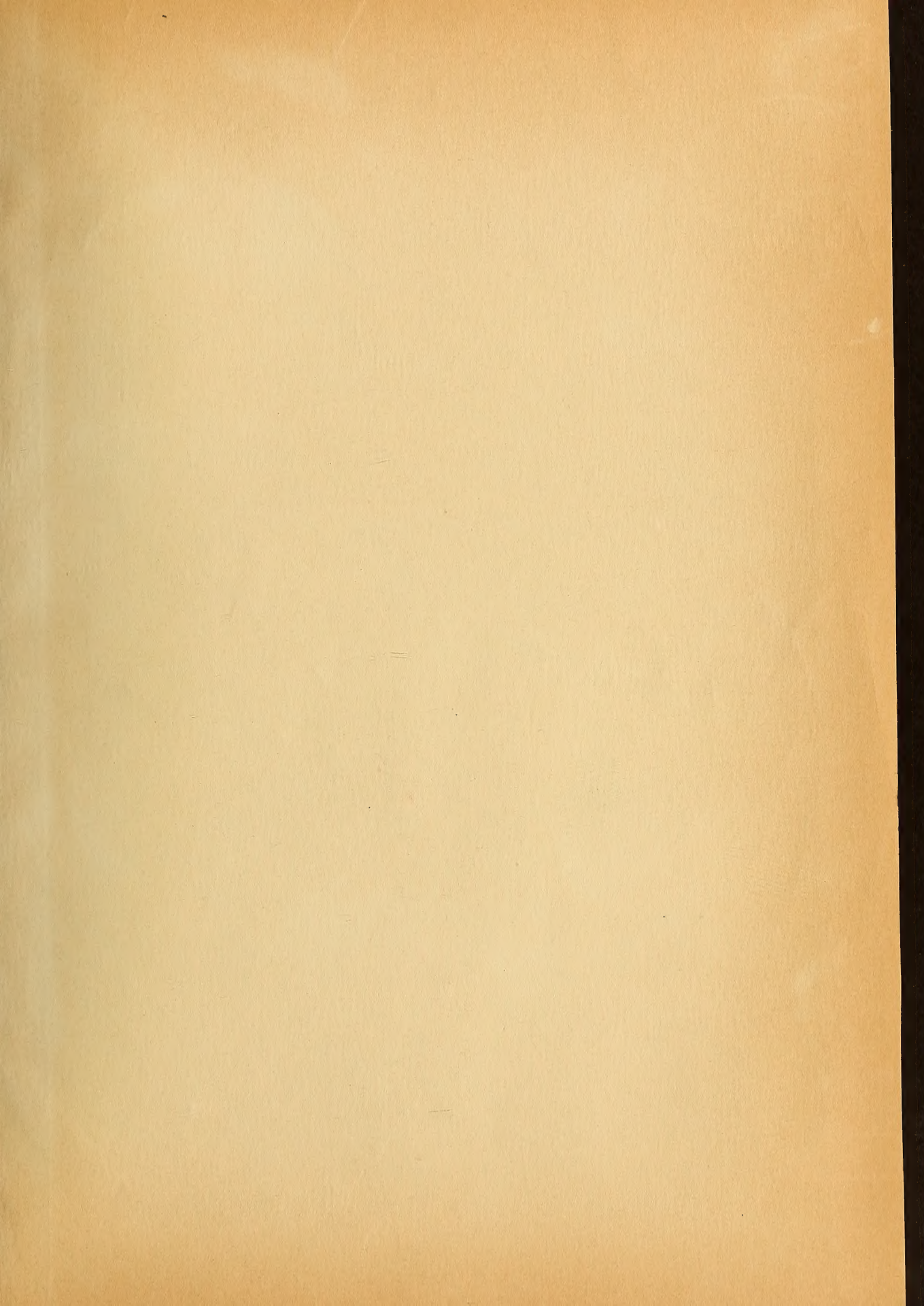
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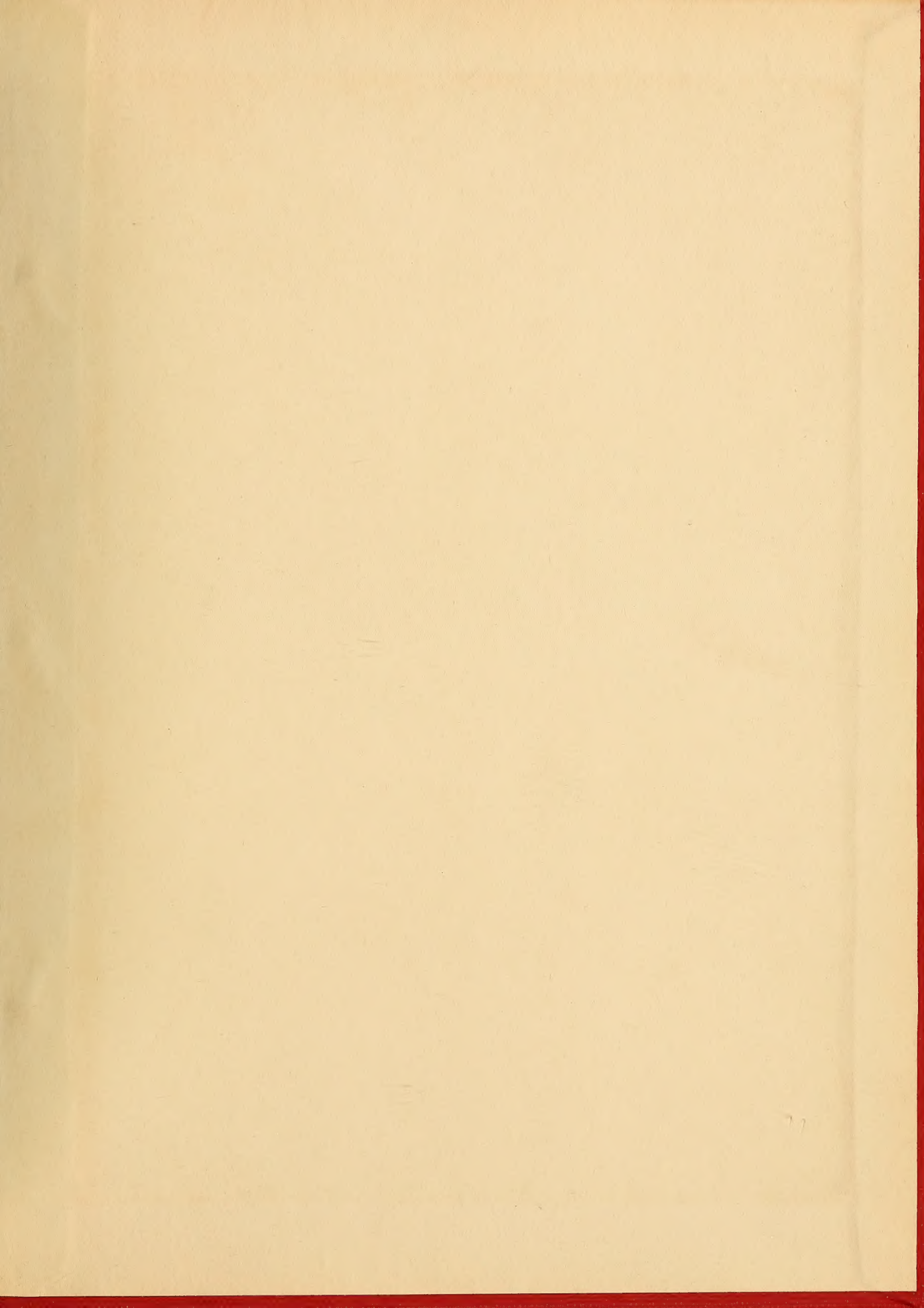
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